NEEDED REPAIRS AND THE FINANCIAL CONDITION OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

(101-61)

HEARING

BEFORE THE

SUBCOMMITTEE ON
PUBLIC BUILDINGS AND GROUNDS

OF THE

COMMITTEE ON
PUBLIC WORKS AND TRANSPORTATION
HOUSE OF REPRESENTATIVES

ONE HUNDRED FIRST CONGRESS

SECOND SESSION

MAY 17, 1990

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HEARING MEMORANDUM

TO: Members, Subcommittee on Public Buildings and Grounds

FROM: Subcommittee Staff

DATE: May 15, 1990

RE: May 17, 1990 Hearing

The Subcommittee on Public Buildings and Grounds will meet on Thursday, May 17, 1990 at 9:30 a.m. in Room 2253 Rayburn. The Subcommittee will receive testimony from the Chairman of the John F. Kennedy Center for the Performing Arts and the National Park Service of the Department of the Interior concerning the repairs needed to, and financial condition of, the Kennedy Center.

The Subcommittee will then markup Committee Resolutions authorizing appropriations for the Capital Improvement and Leasing Program of the General Services Administration (GSA) for FY 1991, including all pending prospectuses and 11(b) requests.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The John F. Kennedy Center for the Performing Arts was constructed between 1964 and 1971 and dedicated to the late president John F. Kennedy. The Center was designed by Edward Durrell Stone and modeled after his design of the U.S. Ambassador's residence in India. The Center was officially opened on September 8, 1971.

The Kennedy Center has had severe problems beginning soon after it was opened, mainly centering on leaking roof surfaces and interior damage from the water seeping into the Center. In 1977 Congress appropriated approximately $4.7 million to the National Park Service for the repair of the leaks and related damage.

The Board of Directors of the Kennedy Center has been concerned about the ongoing problems with the building. Therefore, they contracted with Cushman & Wakefield to conduct a

building audit to determine the outstanding problems. The repairs and long-term maintenance work required center around four areas:

(1) garage repairs.
(2) water leakage.
(3) marble expansion and contraction.
(4) mechanical repairs - air conditioning replacement.

In addition, the study stated that there is serious concern over the lack of adequate parking at the Center, and that the most critical facility issue facing the Kennedy Center is the acute shortage of performance related space. Cushman & Wakefield recommend another 98,000 square feet of this kind of space and an additional 30,000 square feet of office space.

Garage Repairs

As testified to at the February 28, 1990 hearing before the Subcommittee, the Kennedy Center has had ongoing problems with the 1,400 space garage under the Center.

It is our understanding that the floor in the garage was not built to the design specifications. The concrete covering the reinforcing bar (rebar) is not thick enough. Therefore, water seeps through and runs along the rebar. In the winter, the water carries with it salt from car tires. This is highly corrosive, resulting in a weakening of the rebar and cracking of the concrete. While it is believed that the structure is not in imminent danger of structural failure, the repair work should be completed before it gets worse.

At the February 28 hearing, the estimated cost of repair to the garage was $14 million, of which $4 million has already been appropriated. It was felt that $3 million more would be needed in FY 1991 to continue the repairs. Since that time the estimated total cost of garage repairs has risen to $16 million.

Water Leakage

The basic problem concerning water leakage is that the building was not designed with adequate means to drain rainwater. The Kennedy Center Staff has said that the building was modeled after the U.S. Ambassador's residence in India and that inadequate changes were made to this original design to compensate for the increased rainfall in Washington as compared to India.

For example, when the building was originally built the outside terraces were designed for the water to run toward the building and into drains. However, this system could not handle the amount of water that may fall in a short period during a storm. Some of these design problems were addressed with the $4.5 million appropriation in 1977. However, water problems remain.

The River and Roof Terraces are surrounded by marble planter boxes with trees and small bushes. These boxes have inadequate design drainage. Therefore, when the bushes are watered or when it rains, the water seeps through the bottom of the planter on to interior surfaces and the exterior portico surrounding the first floor. There are sections of the terraces in which there is insufficient slope; therefore, the water just sits on the terrace and saturates the porous marble.

Marble Expansion and Contraction

The marble used on the Kennedy Center is primarily white Carrara Marble which is from Carrara, Italy. The marble was a gift of the Italian Government to the United States for use on the Center. The main exterior walls of the Center are composed of 5" thick precast concrete panels with 7/8" thick Carrara Marble panels attached.

Carrara Marble was a popular building material during the 1960's. However, buildings all over the United States are currently experiencing problems with this material. For example, the Amoco Building in Chicago has 80 stories of Carrara Marble that must be replaced because it has bowed and Amoco is concerned that the panels may fall off the building. It will cost $80 million to replace the marble on the Amoco building with granite.

Similarly, the Kennedy Center has experienced problems with their Carrara Marble. This marble is affected greatly by changes in temperature. In the winter it contracts, leaving gaps in the tile caulk through which water can penetrate. In the summer it expands, squeezing the caulking out from between the tiles. In some areas the expansion is so great that the tiles crack and break against each other and other surfaces, such as the pillars.

There are some exterior vertical surfaces along the roof in which the marble panels are bowed and may need to be replaced so that they do not fall off.

The recommended repairs include the installation of more expansion joints and selective replacement of some marble tiles.

Mechanical Repairs - Air Conditioning Replacement

The air handlers and chiller tubing in the air conditioning system, which are the coils over which air is blown, are near the end of their expected life. Over the next several years, all of the 60 air handlers will need to be replaced.

The mechanical repairs include the beginning of a phased replacement of the air handlers in the heating/air conditioning system (HVAC). It is estimated that $2,644,000 will fund the replacement of 10-12 air handlers of the 60 in the building. The remaining handlers need to be replaced over the next 5 years, at an estimated cost of $3 million a year.

FINANCIAL CONDITION

Financial responsibility for the Kennedy Center is split between the Kennedy Center Board of Trustees and the National Park Service. The Board of Trustees is solely responsible for capital repairs and replacement in the theaters, administrative spaces, and emergency building repairs, usually those posing a safety or business hazard. The National Park Service is responsible for the overall maintenance and repair of the building. In addition, the relationship between the Trustees and the Secretary of the Interior is governed by a Cooperative Agreement that separates performing arts and non-performing arts activities, areas and responsibilities, including an assignment to the Trustees of a 23.8% share of the annual cost of building operations. However, the existing law is unclear as to what agency has responsibility to perform planning, projections, and budgeting for the long-term capital maintenance of the building.

During the last few weeks, the Kennedy Center has been in the news because of comments by their new Chairman, James D. Wolfensohn, that the Kennedy Center is "bankrupt" (see attached article).

A Kennedy Center Staff Memorandum detailing the 10 year projections of building operation and data systems estimates total needs of $152 million.

The Kennedy Center's estimate for urgent deferred maintenance and repairs has risen from $22.5 million to $30.5 million, with expenditures required in FY 91 and 92.

The Kennedy Center Staff has provided the attached summary of funding requirements. It breaks down the immediate capital improvements as follows:

- Parking Garage Repairs	$12,000,000 (+$4 million already appropriated)
- Structural Repairs	$12,068,000
- Mechanical repairs	$ 2,644,000

Some of the structural repair funds will be used to conduct a detailed architectural and engineering study of the whole building. Therefore, it is very possible that these costs will increase.

Mr. Wolfensohn also believes that the Government should undertake "a greater role in funding operating expenses of the Center by committing to refurbish and to replace theater furnishings, back stage machinery equipment, mechanical systems, and other items outlined in the Staff Report, up to $10 million per annum for the next five years (to be reviewed thereafter)". The Administration has not yet decided their position on funding these operating expenses.

The Kennedy Center Staff Memorandum also states that 800-1,200 extra parking spaces are needed, at a preliminary cost estimate of $20 million.

SUMMARY

A Memorandum by Mr. Wolfensohn states that:

> "The Federal Government should agree immediately:
> "(i) to finance the $15 million existing (operating) deficit.
> "(ii) to approve $30 million for immediate building repairs and renovations and deferred maintenance for FY 1991 and FY 1992.
> "(iii) to appropriate an amount of $10 million per year annually for five years to refurbish and to replace theater furnishings, backstage machinery and theater furnishings, backstage machinery and equipment, computers and mechanical systems as outlined in the Jeter (Staff) Report."

X

SUMMARY OF FUNDING REQUIREMENTS FOR THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

NON-PERFORMING FUNDING REQUIREMENTS

CAPITAL IMPROVEMENTS - IMMEDIATE NEEDS

- PARKING GARAGE REPAIRS	$12,000,000	
- STRUCTURAL REPAIRS	12,068,000	
- MECHANICAL REPAIRS	2,644,000	
		$ 26,712,000
CYCLIC MAINTENANCE BACKLOG		1,470,000
HANDICAPPED ACCESSIBILITY COMPLIANCE		1,000,000
	TOTAL	$ 29,182,000

RECURRING REQUIREMENTS

ADDITIONAL ANNUAL OPERATING NEEDS

- JANITORIAL SERVICES	$ 310,000	
- ELEVATOR SERVICE	100,000	
- UTILITIES	500,000	
- CYCLIC MAINTENANCE PROGRAM	350,000	
- STAFFING	372,000	
	ANNUAL TOTAL	$ 1,632,000

CAPITAL IMPROVEMENTS - FUTURE NEEDS

- MECHANICAL SYSTEM - $3,000,000 PER YEAR FOR 5 YEARS EVERY 15 YEARS
- PARKING GARAGE - $3,000,000 EVERY 15 YEARS
- ROOF - $5,000,000 EVERY 15 TO 20 YEARS

NEEDED REPAIRS AND THE FINANCIAL CONDITION OF JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

THURSDAY, MAY 17, 1990

HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON PUBLIC BUILDINGS AND GROUNDS,
COMMITTEE ON PUBLIC WORKS AND TRANSPORTATION,
Washington, DC.

The subcommittee met, pursuant to call, at 9:40 a.m., in Room 2253, Rayburn House Office Building, Hon. Douglas H. Bosco (chairman of the subcommittee) presiding.

Mr. Bosco. Good morning.

I want to welcome everyone. Today the Public Buildings and Grounds Subcommittee will examine several critical issues relating to an important institution in Washington, the John F. Kennedy Center for the Performing Arts.

These issues include testimony from witnesses on repairs needed for the Center and the Center's financial condition.

The subcommittee will then mark up committee resolutions authorizing appropriations for the Capital Improvement and Leasing Program of the General Services Administration for 1991, including all pending prospectuses and 11(b) resolution requests.

We look forward to hearing the testimony of the witnesses today.

Mr. Petri, do you have an opening statement?

Mr. PETRI. Yes, Mr. Chairman, thank you very much.

As you said, we are meeting to discuss the Kennedy Center today, and I am particularly pleased to welcome the new chairman of the board of trustees, Mr. James Wolfensohn. He has done a great job in New York, and he has his work cut out for him here in the Nation's Capital. I think he is going to make a real contribution and a much needed one.

We had the opportunity to talk a little bit, earlier this week, and he clearly has a great deal of vision that I think will be made into reality at the Kennedy Center.

The building is aging and has certain mechanical equipment that has reached the end of its life and requires replacement. There are water leaks that need to be corrected. And I think the most visible problem is the marble which was fashionable when the Kennedy Center was designed and built, but all around the country now people are discovering that marble buildings built in the 1960's are falling apart.

Chicago has a major one that has to be done at tremendous expense to its private owner. We are facing that same problem in

Washington. Marble works fine in Italy, but when you get in places with climactic extremes, it cracks.

The Kennedy Center is in part a national memorial to President Kennedy, and the National Park Service has been given responsibility for the maintenance and daily servicing of the building, but responsibility for major capital improvement has never been assigned to any one agency. And for this reason, necessary repairs have not been properly addressed. This is a problem we are going to have to solve.

Finally, the issue of the operating deficit which has been accumulated over the years, and the appropriate response to this deficit will be discussed today.

Our meeting will conclude with the approval of GSA's Capital Improvement and Leasing Program for the next budget year.

I would like to ask unanimous consent that an opening statement by the ranking minority member of the full committee, John Paul Hammerschmidt, be included in the record.

Mr. Bosco. No objection.

[The statement of Mr. Hammerschmidt follows:]

STATEMENT OF HON. JOHN PAUL HAMMERSCHMIDT

Mr. Chairman, the subcommittee is meeting today to consider needed repairs to the John F. Kennedy Center for the performing arts and the financial condition of the center. I want to welcome Ronald Wrye of the National Park Service and the new chairman of the Kennedy Center, James Wolfensohn. He has already had quite an impact since his election two months ago, and I anticipate that he will have a very positive and successful tenure at the center.

The Kennedy Center serves as the sole memorial to the late President Kennedy and as a National Cultural Center. Construction of the building first began over 25 years ago. In the passing years, certain structural problems have become evident and continue to worsen. Mechanical systems in every building grow old and need to be replaced, and the Kennedy Center is certainly no exception. It is estimated that approximately $30 million will be necessary over the next two years to replace certain mechanical equipment, repair the garage and water leaks, and address the problems of the stress placed on the italian marble on the exterior of the Kennedy Center due to the seasonal change of temperature in this area.

The National Park Service has been given authority for the maintenance, security, janitorial and all other services necessary to the nonperforming arts functions of the Kennedy Center. The Kennedy Center board contributes for costs associated with the performing arts. Apparently, however, the responsibility for long term capital improvements has never been given to a specific agency and has continuted to the current situation at the center. This problem will also be addressed today.

The last issue to be considered is that of the $15 million operating deficit which has accumulated over the years. Although I am confident of the capability of Mr. Wolfensohn to avoid such a situation in the future, the deficit is an unfortunate reality that must be recognized.

Following the hearing of the Kennedy Center, the subcommittee will proceed to a markup of GSA's fiscal year 1991 capital improvement and leasing program. I would note that prospectuses for a few of the projects on the agenda have not yet been submitted. This is a departure from the normal procedure of the committee and has raised certain concerns and questions. I trust that this issue will be resolved by the time the full committee considers these projects.

I look forward to an interesting session this morning. Thank you, Mr. Chairman.

Mr. PETRI. Thank you.

[The statement of Mr. Petri follows:]

Hon. Thomas E. Petri
Subcommittee on Public Buildings and Grounds
May 17, 1990

Mr. Chairman, the Subcommittee is meeting today to consider the current physical and financial condition of the Kennedy Center. I want to welcome Ronald Wrye of the National Park Service and the new Chairman of the Kennedy Center, James Wolfensohn. I had the opportunity to meet Mr. Wolfensohn earlier this week and was impressed by his candor and his vision for the Kennedy Center.

Like any aging building, the Kennedy Center has certain mechanical equipment which has reached the end of its useful life and requires replacement. Continuing water leaks, while partially addressed ten years ago, should be corrected. Perhaps the needed repairs most visible to a Kennedy Center visitor is the cracking, buckling Italian marble on the plazas, terraces, and exterior of the building. Although a popular building material in the 1960's, the marble is not suitable for the extreme climate changes during a Washington summers and winters.

Since the Kennedy Center is, in part, a national memorial to the late President Kennedy, the National Park Service has been given responsibility for the maintenance and daily servicing of the building, with the Kennedy Center contributing funds attributable to the performing arts functions of the building. However, responsibility for major capital improvements has never been assigned to any one agency. For this reason, necessary repairs have not been properly addressed.

Finally, the issue of the operating deficit which has accumulated over the years, and the proper response to this deficit, will be discussed.

Our meeting today will conclude with the approval of GSA's capital improvement and leasing program for fiscal year 1991.

[Certain questions have been raised in the last few days concerning Committee procedure on a few of these proposals, but these will be resolved before the Full Committee meets to consider these projects.]

[I ask unanimous consent that an opening statement from the Ranking Minority Member of the Full Committee, John Paul Hammerschmidt, be included in the record at this point...]

Thank you, Mr. Chairman, and I yield back to you.

Mr. Bosco. We will begin with the testimony of Mr. Wolfensohn.

As Mr. Petri mentioned, we are very pleased not only to have you here this morning, but have you on board with the Kennedy Center.

TESTIMONY OF JAMES D. WOLFENSOHN, CHAIRMAN, THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, ACCOMPANIED BY WILLIAM BECKER, ASSOCIATE COUNSEL, CLIFTON JETER, DIRECTOR OF FINANCE, AND GERALDINE OTREMBA, DIRECTOR OF OPERATIONS; AND RONALD W. WRYE, ACTING REGIONAL DIRECTOR OF THE NATIONAL CAPITAL REGION, THE NATIONAL PARK SERVICE, ACCOMPANIED BY JOSEPH M. LAWLEY, GENERAL MANAGER

Mr. WOLFENSOHN. Thank you very much.

Mr. Chairman, Members of the committee, my name is Jim Wolfensohn and it is my pleasure as Chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts to appear before you this morning to discuss needed repairs at the Center and the financial condition of the institution.

With me this morning are William Becker, Geri Otremba, and Clifton Jeter.

I would like to submit my full testimony for the record and give you a summary at this time.

The Kennedy Center was built for the American people. It is the National Cultural Center renamed in 1964 with bipartisan support as the sole "living" memorial in the city of Washington to the late President John F. Kennedy. I would ask that a copy of the Kennedy Center Act as amended be incorporated into the record.

The history of the Kennedy Center and the outstanding achievements of its Founding Chairman, Roger L. Stevens and his successor, Ralph Davidson, are well known. The committee's interest today is the physical and financial condition of the center 18 years after its opening. These needs have been widely publicized but deserve unique understanding from this committee whose boldness and foresight authorized the creation of the Center 31 years ago.

My association with the Kennedy Center is a new one; I was elected its chairman on March 23, 1990. I offered to assist the board last December as a consultant to examine the needs and to formulate the future vision for the institution. The Center's financial statements and maintenance records revealed problems that need now to be addressed on an urgent basis. The Board of Trustees needs the support of Congress and the administration to address them.

The Center's physical structure is in disrepair and has been poorly maintained. Without a specific congressional mandate for capital improvement, the National Park Service did not request funding for capital needs. In addition, annual funding constraints have deferred even basic cyclic maintenance and repair for nearly five years.

The urgency of this situation makes it desirable to obtain funding in the fiscal year 1991 appropriation. I would like now to submit for the record a report on the condition of the Kennedy Center presented to the Board of Trustees in April 1989. National

Park Service staff have reviewed these recommendations, concur fully on the needs and have prepared current cost estimates. I would ask that these be made part of the record.

The report highlighted serious deficiencies in the condition of the building—its terraces, planters, building systems, and it recommended immediate engineering evaluation of all exterior stonework, including various marble fascias. Expenditures totaling $30.5 million are required: $15.5 million in fiscal year 1991 and $15 million in fiscal year 1992.

Let me now turn to the question of the Center's financial condition.

An examination of the balance sheet discloses that the Kennedy Center has an excess of liabilities over assets of $15.3 million as of April 1, 1990 and continues to operate only with bank loans, stretching out payables and by using advance ticket sales receipts for current purposes. This is not how the National Cultural Center should be conducting its financial affairs.

I would like to have the Center's audited financial statements for the fiscal years ending October 2, 1988 and October 1, 1989, as well as the unaudited balance sheet for the current period ending April 1, 1990, submitted for the record.

At the same time, I believe the committee would benefit from some context concerning the mandate of the Kennedy Center and its financial operations over the past 31 years.

The Kennedy Center's gross income for the period fiscal year 1958 through fiscal year 1989 totaled $469 million. The accumulated operating deficit represents barely a 3 percent deficiency over total revenues for the period.

It is, of course, impossible to identify the specific sources of the accumulated deficit. But the committee may be interested in knowing that the Center made payments in excess of $37.0 million between 1972–1989 for building maintenance, payments to the National Park Service, and capital projects. I would like to submit a summary Schedule of Maintenance and Capital Acquisitions for fiscal year 1972 through fiscal year 1989 for the record.

The Center has been able to meet its programming mandate only by virtue of vigorous fund raising. Total private sector contributions, excluding endowment fund contributions, totaled $96.6 million for fiscal year 1972 through fiscal year 1989.

The annual fund raising need for programming has experienced a fivefold increase in only a decade.

In 1985, the Center launched an endowment campaign for programming. To date the Center has received $35 million in gifts and pledges for an endowment fund which was raised on the condition that it would be a permanent fund, the principal of which could not be invaded for current purposes.

In the five-year interim since the committee last considered the Center's financial condition, the Board of Trustees has raised a total of $87.7 million, including $35.0 million for endowment contributions.

Why has the Center been able to raise these contributions?

Individuals, corporations, and foundations across the country recognize the Center as the National center for the performing arts.

In 1989 alone, the Kennedy Center's touring and outreach efforts touched the lives of 4 million Americans. The Kennedy Center Imagination Celebration is a series of arts festivals across the country for young people and their families. In 1990, festivals are being held in California, New York State, Texas and 10 other sites.

To reflect and to encourage the best in the performing arts in America, the Kennedy Center has created a series of regional performing arts festivals that will feature artists and performing groups who represent unique cultural characteristics. In 1988 the Center sponsored the San Francisco Festival. We recently announced the Texas Festival for 1991 which will feature the Fort Worth Ballet, Houston Ballet, Dallas Symphony Orchestra, and many other companies and artists from the state.

Mr. Chairman, I would ask that the 1989 Kennedy Center Annual Review, 1990 Corporate Fund statement and a current summary of the Center's public service and education programs be included for the record. These documents highlight our outstanding national programs across the country and document the substantial support we receive from the corporate community here and abroad.

Let me say in closing that I bring before you today a dream, a vision for what the Kennedy Center can yet achieve. The fulfillment of these hopes is dependent on many factors but none more important than agreement among the Congress, the administration, and the Board of Trustees of the validity of the Center's mandate and on the appropriate role the Federal Government should play.

As Chairman of the Board of Trustees, I can assure you of a renewed commitment to excellence and a commitment to make the Kennedy Center the national and international showcase for the performing arts which the nation's capital deserves.

A partnership must be forged between government and the private sector, with the government undertaking a greater role in funding capital and operating expenses of the building. The private sector, through the Board of Trustees, should be responsible for all programming of all the Center's theaters and for the management of the Center.

Mr. Chairman, I am prepared to answer any questions that you or Members of the committee might like to ask.

Mr. Bosco. Thank you, Mr. Wolfensohn.

We will hear from Ronald Wrye, Acting Regional Director of the National Park Service.

Mr. WRYE. Thank you very much. It is a pleasure to appear before this committee to discuss the repair needs of the John F. Kennedy Center for the Performing Arts. Although the National Park Service has not personally assessed the structural condition of the Center, we have reviewed the documents prepared by the consulting firm hired by the Kennedy Center Board of Trustees and we concur in their findings that the facility is indeed in need of extensive repair.

Also with me today is General Manager Joseph M. Lawley. We will be happy to answer any questions you and Members of the committee may have.

Mr. Bosco. Although I don't ordinarily discourage short statements, I think this does take the record.

Mr. WRYE. Acting Regional Directors are known for brevity, I think.

Mr. Bosco. Theoretically, everything you say can be used against you.

Mr. Wolfensohn, do you feel we need to change the statutory structure to create a link between the upkeep of this building and its operation? It doesn't appear to work very well.

Mr. WOLFENSOHN. Mr. Chairman, I think that is really the core of today's discussion.

Now, not being a lawyer, I have read all the documents, and it is just not clear where the responsibilities lie, and I think that our relationship with the Park Service within the framework of a normal operating relationship is absolutely first class, but they lack the funds and it is not clear who is ultimately responsible for the upkeep and for the reconstitution of the building. If that were clear, then there would be a methodology in order to pay these funds and we wouldn't be in the crisis situation we are today.

I believe today's request to you, sir, is as a result of five years of not being clear at a time of need on who has the ultimate authority, and who has the ultimate responsibility, and our request is to deal with urgent issue in whatever time is appropriate. I think it would be very advisable to clarify the relationship between Congress and the Board.

Mr. Bosco. Well, what in your opinion has caused the neglect of the upkeep? Just a lack of focus on it, or is it that the Park Service didn't want to request the needed funds?

Mr. WOLFENSOHN. I should perhaps pass that on to the Park Service. From our side, sir, the needs have been clear, and our requests have been frequent, and the cooperation has been excellent but they say they haven't got the funds or authority to do it. That can go as long as you can defer. My appearing before you today is not someone who came in and sâid, let's wipe everything clean and give me a good start, it happens to coincide with a necessity not that I bring but everybody can recognize.

I think members of the staff have already seen we are at a critical point and perhaps the Park Service can comment on why it is they continue to do it.

Mr. WRYE. I think it has always been our interpretation and understanding the operation day-to-day maintenance center did indeed rest with the Park Service. Where we have had difficulty over the years is in identifying who is responsible for long-term capital improvement kinds of maintenance for the structure.

Mr. Bosco. Are we better off changing both, or leaving the day-to-day maintenance with the Park Service and the long-term capital improvements with the Board of Trustees?

Mr. WOLFENSOHN. I think, sir, you would find resistance not just because of the difficulty, but because of the fact that this is a memorial to the late President. We have always understood that it is something that this Congress voted unanimously to have as a physical structure and our view has been that appropriately the Board should be responsible for the performing arts, and that is the role

of this board; it is the role of boards in other cultural institutions around the country where the city owns the property. But the building, its maintenance and long-term upkeep should appropriately be the responsibility of the Federal Government.

I do not believe we would be in a position as a board to even entertain the physical upkeep of the building, nor do I think my my reading of it that it was the intention of the Congress. I think it is one of those things that appears to fall between the cracks and perhaps should be clarified one way or another.

My reading is informal.

Mr. Bosco. Is it true the problem is not the daily upkeep? Is everyone satisfied with that, and that problem is the long-term capital improvements?

Mr. WOLFENSOHN. We have an arrangement, Mr. Chairman, in relation to the daily upkeep where approximately 75 percent of it is paid, between 75 percent and 80 percent is paid by the Park Service.

We have over 3.5 million visitors a year who just walk through the building as a national memorial to the late President, they are not coming to performances, they come in bus loads which start early in the morning and run late at night and those public spaces, the cleaning has been paid for by the government.

We have been responsible for the maintenance of the theater spaces. I think in the long run, after we get over this particular issue, it would be important to reassess the question of the upkeep of the theaters themselves, the physical theaters themselves, probably on some sort of matching basis or some partnership basis.

Because the fact is this center has a responsibility beyond serving the local community and is probably much bigger than you would have built for the local community. It has been built with the proportions of 7,000 seats a night in five theaters, far more than a local theater.

It has the elements of a national theater and capacity to deal with national and international events.

I don't know whether to raise that today, I am too new in the job and I am not quite sure what agency shells I am walking on so I am reluctant personally or on the advice of counsel to get involved in that but at some stage for clarity I think it would be very good if this could be addressed.

The purpose of the application today is frankly to meet immediate needs and just as on the programming I would like some time to set the plan. I think in terms of a more tranquil proposal to this committee without the deadline of budget we should perhaps come back and negotiate with your staff and talk to them about what is fair and reasonable so at some future time that can be addressed.

Mr. Bosco. OK.

Mr. Petri.

Mr. PETRI. Thank you.

I certainly want you to know we would welcome a proposal or recommendation after you have had a chance to of think about it and perhaps consult with the Smithsonian, GSA and the Park Service. Where the building is actually housed, bureaucratically, probably does make a great deal of difference in terms of its long-term quality. I have a couple of specific questions.

You hired a firm in February to do an inspection of the building, and do they recommend getting rid of the marble and replacing it with granite or some other shielding, or is the recommendation, despite the unsuitability of the material, to replace what is broken and go forward with the idea that is should be marble?

Mr. WOLFENSOHN. First of all, Cushman and Wakefield did the report which the committee has. An engineering group also did a specific engineering report, and let me give you a non-engineering answer to what I think you are getting at.

There are two fundamental structural problems. One relates to the garage where you have a corrosion of the steel in the garage, which is visible to the eye. When it corrodes, it expands. When it expands, it repels the cement. When it repels the cement, the cement falls and your slab is in a mess. That has already started happening, and the longer you leave it, the more the corrosion extends and the more you get potential damage in the garage.

That I think even to non-engineers is uncontested, because if you go into the garage you can see it.

On the marble, where we had a look, and where the engineers had a look, they have recommended to me in fact through urgent engineering studies to assess by examination what is the extent of the marble problem. We do not have an answer to the extent of the marble problem and I don't believe the Park Service does, although I will refer to my colleague in a moment.

The problem is that you can see visibly that the marble has in fact cracked throughout the building, both on the exterior walls, vertical walls, and at the top on the roof, so that the buckling is such that water just seeps through and you have water pouring through.

Another night when I was walking in I walked under a great torrent of water that was coming from the roof having rained some hours before, and it was all accumulated and it was dropping straight down on the entrance. That is the sort of thing we need to look at. That is uncomfortable.

The question we need to do and is recommended is to make an urgent effort to do the engineering studies to see what is the extent of it.

I should say we have no current recommendations to replace the exterior of granite and, were that to happen, I would probably go back to New York. Again, at the risk of being quoted again, but I don't believe it is part of the current presentation, it is rather to do the studies and see what we can do to ameliorate the situation.

The Park Service may have a different view.

Mr. WRYE. We believe the basic problem with the structure is lack of sufficient expansion joints. There are only two expansion joints in the entire length of the building. The engineers are recommending we probably need 11 to 12 expansion joints to accommodate the extensive expansion of the building material. Once that is done, I think the existing surfacing material would probably serve very well.

Many of these cracks that have been mentioned are the result of extensive expansion and extraction and allowing water——

Mr. PETRI. Have you reviewed the arrangements that the building has with various contractors or vendors, the garage operator

and restaurant people, and so on and so forth? Are you satisfied that they are fair to the government and the Kennedy Center Board of Trustees?

Mr. WOLFENSOHN. I have indeed reviewed each of those contracts.

The garage operator helped us out originally with the funding, and there was an arrangement for a 50/50 split of profits during the time they had money up, and that was changed to a new sharing mechanism thereafter, which is more favorable and which I regard as being commercially viable. I am, however, checking that as I am checking everything. There is a 70/30 split up to a $1.5 million and 80% after that, for the garage, and it looks to me like its okay, but by next year I will tell you precisely.

I can assure you as a businessman if before then it doesn't appear to be appropriate, I will take it up with the contractors.

As regard to the restaurant, and my first look really related to food quality whether they were giving the service. If you haven't been there recently, there is a new food chef which seem like a good place to start.

On the funding and financing it does appear to me again that is what they are doing with the Metropolitan Opera and other locations throughout the country. They are being very cooperative but I am also reviewing that. That was a contract just recently renewed.

Mr. PETRI. You indicated that there has been a lot of deferred work that has not been done. Why does it have to be done now? Why can't we just continue deferring it?

Mr. WOLFENSOHN. I mean that really gets to the core of my not knowing.

Mr. BOSCO. Our committee isn't known for its sightedness.

Mr. WOLFENSOHN. I can be very frank. It looks as though I am just coming in from New York and I want to get it done and give myself a clean start. I can assure you if I could have avoided this problem, I would have avoided it. I have come to you with $30.5 million with a program which is really $100 million. The replacement cost of this building is over $700 million, and what we have really presented to you is a responsible businessman's sensible presentation, but it has one other specific aspect to it. If you don't do it, you run severe risks of the systems deteriorating. The three theaters won't open if you don't have air. If you have a garage where the metal is corroding and you are endangering the whole structure, the building, that ought to be something which should be on your agenda.

If the building is cracking on the exterior and water is falling through, and we don't know the extent of the problem, you just have to deal with it. Someone has to deal with it, so that is why the urgency and I would urge you, Congressman, it has been delayed over five years and I am not coming theatrically but I am coming realistically to say to you and this committee, you really must do it.

It would be my recommendation that you must do it.

Mr. PETRI. Mr. Wrye, could you tell me how many people the Park Service has working at the Kennedy Center now on maintenance?

Mr. WRYE. Yes, sir. We presently have 76 employees onboard now at the Kennedy Center. We have 91 full-time equivalencies authorized.

We have never had staff higher than 87, so we are—11 short, based on our previous staffing level of 87, and those are eight members of our United States Park Police, including four guards, also a plumber and electrician and safety officer to accommodate our maintenance responsibility.

Mr. PETRI. Do you endorse the request of the Kennedy Center Board of Trustees? Do you have any reservations about any part of it, or comments or recommendations that you could make to us with regard to their presentation?

Mr. WRYE. As I indicated, the National Park Service fully supports the need of the center to receive rather major repairs, and certainly I think I can also say that the National Park Service believes that we have the expertise and capacity to take on that responsibility. So we fully concur in the need for major repairs to the Kennedy Center.

Mr. PETRI. Thank you.

Mr. BOSCO. We have a rather aggravating ritual that we occasionally go through known as voting on the journal which I think we will briefly recess to do.

Let's try to get back as quickly as we can, because I don't think we will be much longer.

[Recess.]

Mr. BOSCO. We will resume our hearing.

Mr. Petri, are you finished?

Mr. PETRI. Yes.

Mr. BOSCO. Mr. Duncan.

Mr. DUNCAN. Mr. Wolfensohn, just a couple of questions. I know you said you could come up with a $100 million wish list, but are you satisfied that if we approved this $30.5 million that the building would then be in good shape and that you wouldn't be back next year saying, "We underestimated this?"

Mr. BOSCO. You should be read your rights before you answer this question.

Mr. WOLFENSOHN. I can say, Congressman, that from what I know, these are the only urgent needs that we have. If I thought there were more urgent needs, I would put them down.

I have a wish list which contains a lot of things which we need to do but which I am trying to defer because I know of the national fiscal constraint and I have tried to include that sentiment given the fact that I am basically a financial man.

If I could do with less, I would come to you with less. If I return it is because something comes up which is not thought of at the moment. I think that is pragmatic and it is not trying to trick you. That is as best I can tell you.

Mr. DUNCAN. The 3.5 million people that come through the building each year that don't come to the performances, do you have any idea or estimate how much income they provide to the center?

Mr. WOLFENSOHN. It is quite small. In fact, I think we have a collection box. They are not charged for going through the center any more than they are charged at the other memorials.

Mr. DUNCAN. Do they buy souvenirs and things like that?

Mr. WOLFENSOHN. Yes, maybe. Very little. We do have souvenir shops and we made a few hundred thousand dollars on that. It is staffed by volunteers.

Most of these people come in buses. They come for 20 minutes and some of them barely get to the building. They are the same group.

Mr. DUNCAN. If we also approved the $10 million a year subsidy for your renovating the theaters, do you think that is a pretty fair estimate or do you think that there will be additional needs there?

Mr. WOLFENSOHN. I think if you do that, it would be beyond my wildest dreams and it would be terrific.

Mr. DUNCAN. I have a question about one thing in your testimony. You said that from 1984 through 1989 the trustees raised $52.7 million to meet annual operating needs. Then below that, it says in the five-year interim since the committee considered the financial consideration, the Board of Trustees raised a total of $87.7 million.

Mr. WOLFENSOHN. The difference is the endowment fund. One was for the operating fund and the other was for the foreign endowment fund. It was still raised by the trustees.

The distinction is between annual programming money which was the $50-odd million and the total raised which includes a fund which is of the order of $30 million, the income of which can be used for programming.

Mr. DUNCAN. What is the present endowment for the Kennedy Center?

Mr. WOLFENSOHN. Paid, I think, is $27 million, and pledged and committed, I think, $35 million; 27 unfortunately is within the 35, not in addition.

Mr. DUNCAN. Well, the thought occurred to me that you have done an amazing job because if we made all the Federal departments and agencies raise any shortfalls they have through private contributions, we wouldn't have a deficit like we have.

Of course, we would hear a lot of howls from a lot of departments and agencies if they thought they had to go out and raise private funds, but I can certainly see some justification for this request and I think it sounds like you have been pretty reasonable and conservative. I appreciate that.

Mr. WOLFENSOHN. Thank you.

Mr. DUNCAN. Thank you.

Mr. BOSCO. Mr. Wolfensohn, I feel compelled to ask you about the safety of the public. I am sure that you have taken steps to be sure that in all of these repairs, including the problems with the exterior of the building, that the public would be safe. Is that accurate?

Mr. WOLFENSOHN. I believe that if we thought it was unsafe, we would close the building. Let's start with that. I am sure that the Park Service who has that responsibility would do the same.

I think what we are saying to you is what we need to do now is to ensure that the safety continues and hence the rebuilding of the garage and the engineering studies for the exterior and for the marble. We would like to do it just as quickly as we can so we can ensure that that safety continues.

You may have a different view. I think we turn to the Park Service for that, who know the building perhaps better than we do.

Mr. WRYE. If the building were determined to be unsafe, to the extent it would be unsafe for visitor use, we would certainly close it or take measures to make it safe.

Mr. BOSCO. In terms of the marble on the exterior of the building, this appropriation would merely finance the engineering studies or would it finance some repairs as well?

Mr. WOLFENSOHN. A bit of both. We have submitted a detailed schedule but again as a layman, I can say the need is to address some of the expansion joints and repair some of the cracks, and from my point of view, most importantly, to do some engineering studies to see what is there—to do some drilling and see what is the extent of the adhesion of those marble blocks to the structure and joints, all of which I think we must do to be able to ensure that the millions of people that go there are safe.

Mr. BOSCO. Thank you very much.

Mr. Duncan.

Mr. DUNCAN. Just a couple of other questions out of curiosity. Did you say a while ago, or did I misunderstand, that you have 7000 performances a year?

Mr. WOLFENSOHN. Seven-thousand seats a night. There are five theaters.

Mr. DUNCAN. I couldn't figure out how you could have that many performances.

Mr. WOLFENSOHN. If we did that, we would have a monumental problem.

Mr. DUNCAN. You said there are 3.5 million tourists, but how many are actually paying?

Mr. WOLFENSOHN. About one million four that comes in each year and within that audience, we have about 80,000 specially priced tickets for people with disabilities and people who need subsidizing, that costs us something on the order of $1.1 million each year for the subsidy. So we are trying to extend it out.

Since I have been there, the most important programmatic step that I took literally in the first week was to try to see how we can reach out further into the community. We have already announced some of those and that is central to our program.

Mr. DUNCAN. When you talk about subsidized groups, you are talking about school children and the like?

Mr. WOLFENSOHN. They are free mainly. We get 80,000 a year just for that in the symphony orchestra. But I am talking about disabled, elderly and hearing-impaired people. Hearing impaired, for example, need free additional assistance. That sort of program I think has been very well done and will continue.

The major thrust that we are now engaging in is to broaden the appeal of the center, to the community, to reflect more community balance as it exists today.

I believe that as we go on, you are going to be very pleased with this.

Mr. DUNCAN. All right. Thank you.

Mr. PETRI. I have one or two other questions, Mr. Chairman.

Did the Board of Trustees consider and reject, or determine it was not feasible, to raise the funds privately to fix the building? Is this just what came to mind, to come to Uncle Sam?

Mr. WOLFENSOHN. I hope I can build a record with this committee of not just being a spokesman for the center but being a citizen. And if I thought that we could raise it or if the board thought we could raise it, I would be delighted to do so.

I am very experienced in fund raising and it is my personal view and it is the view of all the trustees to whom I have spoken that it cannot be done. I think raising $12- to $15-million a year from private sources is a pretty decent record and I want to up that to $20 million. I think you need that for the artistic programming which we should have at a national and international center.

That is less than the Metropolitan Opera loses in a season. So if you put it in a scale what I am talking about is an enormous task for programming to meet the essential needs of this as a performing arts institution. That is going to be a strain, it is impossible to raise this money privately for this building.

I should say, Congressman, that nationally, whatever be the law, most people think this is a government building. Part of our problem in fund raising is that people think the Kennedy Center is funded by the Congress like the National Gallery and other national institutions. You can say that is quite wrong; if they read the Act, that is not the case, but most people don't read the Act. They see the Kennedy Center in Washington and assume you are paying for it. So it is a hell of a problem for us.

The simple answer is, no, I don't think we could raise the money for the building. If we could, I would do it. I have just done it in part in New York with the city and town hall where we sort of split it. It cannot be done here.

Mr. PETRI. If we were to clarify, in effect, the ownership or the responsibility for the capital maintenance of the building in such a way that it was conferred in effect on your trustees, could you then engage in a capital campaign as many universities do and others on a special basis to do the building up right?

Mr. WOLFENSOHN. I think that if you were to, if you were to do that, that it is not a task that I personally think could be done. And within the context of the programmatic needs, if there were no needs for programming, then I think you could raise $15 million a year to keep up the building. But then you have a building which is not a performing arts center.

I think that there is a limit at the moment to what you can raise privately for the performing arts. That includes both buildings and the performances. You do not have the consistency of alumni at the Kennedy Center. People buy a ticket and have no more loyalty until the next performance, which they either like or don't like. So you don't have that constituency.

What you can do is to appeal to their artistic sense to get money from them for the programming. I think we can do that. I think that the local community has been generous and I think the nation's individuals can be generous and the nation's corporations, as well if we can make the place truly a national and international center, something that grows, something that is different than being a provincial arts center. I should clarify that I don't think it is a provincial center now. But it really needs to have a lift up in terms of what it is. And then I think we can raise that money.

But you must have a building to put it in. I don't think we can raise the money privately for that.

Mr. Bosco. Thank you very much, Mr. Wolfensohn and Mr. Wrye.

Let me propose a course of action here to get this thing resolved. What I would suggest we do is go forward with the authorization for the funds in that you need some, I think we need to work on this language about the Park Service's responsibility vis-a-vis the Kennedy Center's Board of Trustees, and then I will inform Congressman Yates to go ahead with the appropriation, which I think he is willing to do, subject to the authorization passing. That way we can move both things along and—unless any Members of the committee have an objection to that, I think that might be a way of getting this thing moving.

Mr. WOLFENSOHN. Thank you, Mr. Chairman.

Mr. Bosco. Good luck. It sounds like you have a good grasp on the problems. I hope we can get them resolved. Thank you very much. This hearing is adjourned.

[Whereupon at 11:00 a.m., the subcommittee adjourned.]

[Mr. Wolfensohn's prepared statement follows:]

The John F. Kennedy Center for the Performing Arts

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TESTIMONY BY JAMES D. WOLFENSOHN, CHAIRMAN

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

BEFORE THE HOUSE COMMITTEE ON

PUBLIC WORKS AND TRANSPORTATION,

SUBCOMMITTEE ON BUILDINGS & GROUNDS

Accompanied by William Becker, Associate Counsel

Clifton Jeter, Director of Finance

Geraldine Otremba, Director of Operations

May 17, 1990

Mr. Chairman, Members of the Committee:

It is my pleasure as Chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts to appear before you this morning to discuss needed repairs at the Center and the financial condition of the institution.

My association with the Kennedy Center is a new one; I was elected chairman of the board on March 23rd, 1990. This committee's involvement dates from 1958 when it considered Senator William Fulbright's bill to authorize planning and construction of the National Cultural Center. While the passage of time and the federal government's evolving role in support of the arts would necessitate many amendments to the 1958 legislation, one fact has remained constant: the Center was built for the American people. It is the National Cultural Center renamed in 1964 as the sole memorial in the city of Washington to the late President John F. Kennedy. I would ask that a copy of the Kennedy Center Act as amended be incorporated into the record.

The history of the Kennedy Center and the outstanding achievements of its Founding Chairman, Roger L. Stevens and his successor, Ralph Davidson, are well known. The committee's interest today is the physical and financial condition of the center 18 years after its opening. These needs have been widely publicized but deserve unique understanding from this committee whose boldness and foresight authorized the creation of the Center 31 years ago.

The search committee of the Board of Trustees approached me last December. I offered to assist the board as a consultant to examine the needs and to formulate the future vision for the institution. Preliminary examination of the center's financial statements and maintenance records revealed problems that need to be addressed on an urgent basis. We need the support of Congress and the Administration to address them. In addition, discussions with board members and staff and numerous visits to the Center confirmed what was clearly apparent to the casual observer: the building had received scant capital repair or maintenance in the 18 years since its opening.

Let me summarize for the Committee what I consider to be the most important points about the Center at this point in its history:

- The Center's physical structure is in disrepair and has been poorly maintained. Without a specific Congressional mandate for capital improvement, the National Park Service did not request funding for capital needs. In addition, annual funding constraints have deferred even basic cyclic maintenance and repair for nearly five years.

For more than a year, the Kennedy Center Board of Trustees and management had been working with board member and National Park Service Director, James Ridenour, to identify the needs and priorities for repair. The urgency of this situation makes it desirable to obtain funding in the FY91 appropriation. I would like now to submit for the record a report on the condition of the facilities at Kennedy Center presented to the Board of Trustees in April 1989 and transmitted to Regional Director, Robert Stanton and his staff. The report was prepared by the firm of Cushman & Wakefield, a nationally recognized property management firm, to provide information that could be used by the National Park Service and the management of the Kennedy Center to develop a long term plan of maintenance and improvements for the Center. National Park Service staff have reviewed these recommendations, concur fully on the needs and have prepared current cost estimates.

The report highlighted serious deficiencies in the condition of the garage, marble, River and Roof Terraces, parapets, planters, and building systems and recommended immediate engineering evaluation of all exterior stonework, including various marble fascias. Expenditures totalling $30.5 million are required: $15.5 million in FY91 and $15 million in FY92.

Any delay in these repairs will only increase their costs. Staff from this Committee have visited the site and I believe they would concur with the urgency and considerations of safety at stake here. I would like to submit a summary of needs and detailed cost estimates developed in February, 1990 by the Park Service engineering staff for the record.

Estimates prepared by the Center staff of future annual expenditures for repair and maintenance of the building and its theaters are on the order of $8-10 million per year -- less than 2% annual investment in the upkeep of a facility whose replacement cost is estimated to be in excess of $650 million.

Let me now turn to the question of the Center's financial condition. An examination of the balance sheet discloses that the Kennedy Center has an excess of liabilities over assets of $15.3 million as of April 1, 1990 and continues to operate only with bank loans, stretching out payables and by using advance ticket sales receipts for current purposes. This is not how the National Cultural Center should be conducting its financial affairs. I would like to have the Center's audited financial statements for the fiscal years ending October 2, 1988 and October 1, 1989, as well as the unaudited balance sheet for the current period ending April 1, 1990, submitted for the record. At the same time, I believe the Committee would benefit from some context concerning the mandate of the Kennedy Center and its financial operations over the past 31 years.

- The Kennedy Center's gross income for the period FY58 through FY89 totalled $469 million. The accumulated operating deficit represents barely a 3% deficiency over total revenues for the period. It is, of course, impossible to identify the specific sources of the accumulated deficit. But the Committee may be interested in knowing that the Center made payments in excess of $37.0 million between 1972-89 for building maintenance, payments to the National Park Service, and capital projects. I would like to submit a summary Schedule of Maintenance and Capital Acquisitions for FY72 through FY89 for the record.

- The Kennedy Center Board of Trustees carry out their artistic programming mandate without benefit of any direct federal appropriation. Programming for only the last decade, FY80 through FY89, incurred a deficit before contributions of $80.9 million. We are very proud that programming has in fact been covered totally by contributions from the private sector.

- The Center has been able to meet its programming mandate only by virtue of vigorous fund raising. Total private sector contributions, excluding endowment fund contributions, totalled $96.6 million for FY72 through FY89. This figure is broken down as follows:

- From 1971 through 1984 -- the trustees raised $43.9 million for programming.

- From 1984 through 1989, the trustees raised $52.7 million to meet annual operating needs. The annual fund raising need has experienced a five fold increase in only a decade.

- Then Chairman of the Board of Trustees, Roger L. Stevens, testified before this Committee on April 12, 1984 to request that $30.0 million accumulated interest on the Center's construction bonds be forgiven in order to allow the Center to pay the bond principal as pledged and to launch an endowment campaign.

The Center has fulfilled its promise: annual payments on the bond principal have been made as required. More importantly, the Center set about immediately to launch an endowment campaign for programming. To date the Center has raised $35 million in gifts and pledges for an endowment fund which was raised on the condition that it would be a permanent fund, the principal of which could not be invaded for current purposes.

In the 5 year interim since the Committee considered the Center's financial condition, the Board of Trustees has raised a total of $87.7 million.

Why has the Center been able to raise these contributions?

- The Kennedy Center has presented more than 20,000 theater, ballet, opera and music performances.

- Individuals, corporations, and foundations across the country recognize the Center as the National Center for the performing arts.

- Since 1971, the Kennedy Center has welcomed 66 million visitors and patrons.

- In 1989 alone, the Kennedy Center's touring and outreach efforts touched the lives of 4 million Americans. The Kennedy Center Imagination Celebration is a series of arts festivals across the country for young people and their families. In 1990, festivals are being held in California, New York State, Texas and 10 other sites.

- To reflect and to encourage the best in the performing arts in America, the Kennedy Center has created a series of regional performing arts festivals that will feature artists and performing groups who represent unique cultural characteristics. In 1988 the Center sponsored the San Francisco Festival. We recently announced the Texas Festival for 1991 which will feature the Fort Worth Ballet, Houston Ballet, Dallas Symphony Orchestra, and many other companies and artists from the state.

Mr. Chairman, I would ask that the 1989 Kennedy Center Annual Review and Corporate Fund statement for 1990 be included as part of the record since these documents highlight our outstanding national programs across the country and document the substantial support we receive from the corporate community here and abroad.

We have also prepared a summary statement of the Center's public service and education programs for FY89, as mandated by Section 4 of our authorizing legislation. I would be pleased if this summary could also be included for the record.

Let me say in closing that I bring before you today a dream, a vision for what the Kennedy Center can yet achieve. The fulfillment of these hopes is dependent on many factors but none more important than agreement among the Congress, the Administration, and the Board of Trustees of the validity of the Center's mandate and on the appropriate role the Federal government should play.

As Chairman of the Board of Trustees, I can assure you of a renewed commitment to excellence and a commitment to make the Kennedy Center the national and international showcase for the performing arts which the nation's capital deserves.

A partnership must be forged between Government and the private sector, with the Government undertaking a greater role in funding capital and operating expenses of the building. The private sector, through the Board of Trustees, should be responsible for all programming of all the Center's theaters and for the management of the Center. The Board must be prepared to shoulder a substantial increase in its efforts to raise funds above existing levels in order to fulfill the vision of excellence we hold. The increases in our fund raising obligations that I outlined earlier only begin to suggest how much our fund raising efforts must increase in the years ahead.

The nation's capital deserves a performing arts center of national and international renown. The Kennedy Center should be part of the heartbeat of the nation and function as daily proof that this Administration and this Congress care about our country's cultural history and cultural diversity.

Mr. Chairman, I am prepared to answer any questions that you or members of the Committee might like to ask.

SUBMITTED FOR THE RECORD

(1) The John F. Kennedy Center Act as amended.

(2) The John F. Kennedy Center Preliminary Facilities Program study by Cushman & Wakefield (April 13, 1989).

(3) National Park Service Summary of Needs and Detailed Cost Estimates (Feb. 1990)

(4) Kennedy Center Audited Financial Statements for Fiscal Years Ending October 2, 1988 and October 1, 1989.

(5) Kennedy Center Unaudited Balance Sheet for the Current Period Ending April 1, 1990.

(6) Kennedy Center Summary Schedule of Maintenance and Capital Acquisitions for Fiscal Years 1972-1989.

(7) Kennedy Center 1989 Annual Review.

(8) Kennedy Center 1990 Corporate Fund Statement.

(9) Kennedy Center Public Service and Education Activities.

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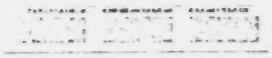

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

JOHN F. KENNEDY CENTER ACT
[20 U.S.C. Sec. 76h-76q (pp. 1985]

Public Law 85-874, Sept. 2, 1958, 72 Stat. 1698
Amended Pub. L. 86-297, Sept. 21, 1959, 73 Stat. 573
Amended Pub. L. 88-100, Aug. 19, 1963, 77 Stat. 128
Amended Pub. L. 88-260, Jan. 23, 1964, 78 Stat. 4
1967 Reorg. Plan No. 3, §401, eff. Aug. 11, 1967, 81 Stat. 951
Amended Pub. L. 91-90, Oct. 17, 1969, 83 Stat. 135
Amended Pub. L. 92-313, June 16, 1972, 86 Stat. 222
Amended Pub. L. 93-67, July 10, 1973, 87 Stat. 161
Amended Pub. L. 93-198, Dec. 24, 1973, 87 Stat. 789
Amended Pub. L. 94-119, Oct. 21, 1975, 89 Stat. 608
Amended Pub. L. 94-578, Oct. 21, 1976, 90 Stat. 2737
Amended Pub. L. 95-50, June 20, 1977, 91 Stat. 232
1977 Reorg. Plan No. 2, 42 Fed. Reg. 62,461, 91 Stat. 1636
Amended Pub. L. 95-305, June 29, 1978, 92 Stat. 348
Amended Pub. L. 96-88, Oct. 17, 1929, 93 Stat. 682, 695
Amended Pub. L. 96-587, Dec. 23, 1980, 94 Stat. 3387
Amended Pub. L. 97-73, Nov. 3, 1981, 95 Stat. 1064
Amended Pub. L. 97-202, June 24, 1982, 96 Stat. 128
Amended Pub. L. 97-241, Aug. 24, 1982, 96 Stat. 291
Amended Pub. L. 98-205, Dec. 2, 1983, 97 Stat. 1388
Amended Pub. L. 98-473, Oct. 12, 1984, 98 Stat. 1876

AN ACT

To provide for a John F. Kennedy Center for the Performing Arts which will be constructed, with funds raised by voluntary contributions, on a site made available in the District of Columbia.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SEC. 1. This Act may be cited as the "John F. Kennedy Center Act."

BOARD OF TRUSTEES

SEC. 2.(a) There is hereby established in the Smithsonian Institution a bureau, which shall be directed by a board to be known as the Trustees of the John F. Kennedy Center for the Performing Arts (hereafter in this subchapter, referred to as the "Board"), whose duty it shall be to maintain and administer the John F. Kennedy Center for the Performing Arts and site thereof and to execute such other functions as are vested in the Board by this subchapter. The Board shall be composed as follows: The Secretary of Health and Human Services, the Librarian of Congress, the Director of the United States Information Agency, the Chairman of the Commission of Fine Arts, the Mayor of the District of

Columbia, the Chairman of the District of Columbia Recreation Board, the Director of the National Park Service, the Secretary of Education, the Secretary of the Smithsonian Institution, three Members of the Senate appointed by the President of the Senate, and three Members of the House of Representatives appointed by the Speaker of the House of Representatives ex officio; and thirty general trustees who shall be citizens of the United States, to be chosen as hereinafter provided.

(b) The general trustees shall be appointed by the President of the United States and each such trustee shall hold office as a member of the Board for a term of ten years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, (2) the terms of any members appointed prior to August 19, 1963, shall expire as designated by the President at the time of appointment, and (3) the terms of the first fifteen members appointed to the Board pursuant to the amendments made by the National Cultural Center Amendments Act of 1963 shall expire, as designated by the President at the time of appointment, three on September 1, 1964, three on September 1, 1966, three on September 1, 1968, three on September 1, 1970, and three on September 1, 1972.

(c) There shall be an Advisory Committee on the Arts composed of such members as the President may designate, to serve at the pleasure of the President. Persons appointed to the Advisory Committee on the Arts, including officers or employees of the United States, shall be persons who are recognized for their knowledge of, or experience or interest in, one or more of the arts in the fields covered by the John F. Kennedy Center for the Performing Arts. The President shall designate the Chairman of the Advisory Committee on the Arts. In making such appointments the President shall give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in the appropriate art fields. The Advisory Committee on the Arts shall advise and consult with the Board and make recommendations to the Board regarding existing and prospective cultural activities to be carried on in the John F. Kennedy Center for the Performing Arts. The Advisory Committee on the Arts shall assist the Board in carrying out section 5(a) of this title. Members of the Advisory Committee on the Arts shall serve without compensation, but each member of such Committee shall be reimbursed for travel, subsistence, and other necessary expenses incurred by him in connection with the work of such Committee.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

SEC. 3. The Board shall construct for the Smithsonian Institution, with funds raised by voluntary contributions, a building to be designated as the John F. Kennedy Center for the Performing Arts on a site in the District of Columbia bounded by the Inner Loop Freeway on the east, the Theodore Roosevelt Bridge approaches on the south, Rock Creek Parkway on the west, New Hampshire Avenue and F Street on the north, which shall be selected for such purpose by the National Capital Planning Commission. The National Capital Planning Commission shall acquire by purchase, condemnation, or otherwise, lands necessary to provide for the John F. Kennedy Center for the Performing Arts and related facilities. Such building shall be in accordance with plans and specifications approved by the Commission of Fine Arts.

DUTIES OF THE BOARD

SEC. 4. (a) The Board shall --

(1) present classical and contemporary music, opera, drama, dance, and poetry from this and other countries,

(2) present lectures and other programs,

(3) develop programs for children and youth and the elderly (and for other age groups as well) in such arts designed specifically for their participation, education, and recreation,

(4) provide facilities for other civic activities at the John F. Kennedy Center for the Performing Arts,

(5) provide within the John F. Kennedy Center for the Performing Arts a suitable memorial in honor of the late President.

(b) (1) Except as provided in paragraph (2) of this subsection, the Board shall assure that after the date of enactment of this subsection, no additional memorials or plaques in the nature of memorials shall be designated or installed in the public areas of the John F. Kennedy Center for the Performing Arts.

(2) Paragraph (1) of this subsection shall not apply to --

(A) any plaque acknowledging a gift from a foreign country;

(B) any plaque on a theater chair or a theater box acknowledging the gift of such chair or box; and

(C) any inscription on the marble walls in the north or south galleries, the Hall of States, or the Hall of Nations acknowledging a major contribution;

which plaque or inscription is permitted under policies of the Board in effect on the date of enactment of this subsection.

(3) For purposes of this subsection, testimonials and benefit performances shall not be construed to be memorials.

POWERS OF THE BOARD

SEC. 5. (a) The Board is authorized to solicit and accept for the Smithsonian Institution and to hold and administer gifts, bequests, or devises of money, securities, or other property of whatsoever character for the benefit of the John F. Kennedy Center for the Performing Arts. Unless otherwise restricted by the terms of the gift, bequest, or devise, the Board is authorized to sell or exchange and to invest or reinvest in such investments as it may determine from time to time the moneys, securities, or other property composing trust funds given, bequeathed, or devised to or for the benefit of the John F. Kennedy Center for the Performing Arts. The income as and when collected shall be placed in such depositaries as the Board shall determine and shall be subject to expenditure by the Board.

(b) The Board shall appoint and fix the compensation and duties of a director, an assistant director, and a secretary of the John F. Kennedy Center for the Performing Arts and of such other officers and employees of the John F. Kennedy Center for the Performing Arts as may be necessary for the efficient administration of the functions of the Board. The director, assistant director, and secretary shall be well qualified by experience and training to perform the duties of their office.

(c) The actions of the Board, including any payment made or directed to be made by it from any trust funds, shall not be subject to review by any officer or agency other than a court of law.

ADMINISTRATION

SEC. 6. (a) The Board is authorized to adopt an official seal which shall be judicially noticed and to make such bylaws, rules, and regulations, as it deems necessary for the administration of its functions under this Act, including, among other matters, bylaws, rules and regulations relating to the

administration of its trust funds and the organization and procedure of the Board. The Board may function notwithstanding vacancies and twelve members of the Board shall constitute a quorum for the transaction of business.

(b) The Board shall have all the usual powers and obligations of a trustee in respect of all trust funds administered by it.

(c) The Board shall submit to the Smithsonian Institution and to Congress an annual report of its operations under this Act, including a detailed statement of all public and private moneys received and disbursed by it.

(d) The Board shall transmit to Congress a detailed report of any memorial which it proposes to provide within the John F. Kennedy Center for the Performing Arts under authority of paragraph (5) of section 4[a] of this Act, and no such memorial shall be provided until the Board of Regents of the Smithsonian Institution shall have approved such memorial.

(e) The Secretary of the Interior, acting through the National Park Service, shall provide maintenance, security, information, interpretation, janitorial and all other services necessary to the nonperforming arts functions of the John F. Kennedy Center for the Performing Arts. There is authorized to be appropriated to carry out this subsection not to exceed $2,800,000 for the fiscal year ending June 30, 1976, $741,000 for the transition period ending September 30, 1976, $3,100,000 for the fiscal year ending September 30, 1077, and $4,000,000 for the fiscal year ending September 30, 1978. There is authorized to be appropriated to carry out this subsection not to exceed $4,200,000 for the fiscal year ending September 30, 1979. There is authorized to be appropriated to carry out this subsection not to exceed $4,287,000 for the fiscal year ending September 30, 1980, and not to exceed $4,400,000 for the fiscal year ending September 30, 1981, and not to exceed $4,544,000 for the fiscal year ending September 30, 1982, and not to exceed $4,247,000 for the fiscal year ending September 30, 1983.

(f) The General Accounting Office is authorized and directed to review and audit, regularly, the accounts of the Kennedy Center for the Performing Arts, for the purpose of determining the continuing ability of the Center to pay its share of future operating costs, and for the purpose of assuring that the cost-of-living formula fairly and accurately reflects the use of the building.

TERMINATION

SEC. 7. (a) This Act shall cease to be effective, and all offices created by this Act and all appointments made under this Act shall terminate, if the Board of Regents of the Smithsonian Institution does not find that sufficient funds to construct the John F. Kennedy Center for the Performing Arts have been received by the Trustees of the John F. Kennedy Center for the Performing Arts within eight years after September 2, 1958.

(b) If the offices of Trustees of the John F. Kennedy Center for Performing Arts terminate under the provisions of subsection (a) of this section, all funds and property (real and personal) accepted by the Trustees of the John F. Kennedy Center for the Performing Arts under section 5(a) of this Act, and income therefrom, shall vest in the Board of Regents of the Smithsonian Institution and shall be used by the Board of Regents of the Smithsonian Institution to carry out the purposes of the Act entitled "An Act to provide for the transfer of the Civil Service Commission Building in the District of Columbia to the Smithsonian Institution to house certain art collections of the Smithsonian Institution," approved March 28, 1958, and for the acquisition of works of art to be housed in the building referred to in such Act; except that such funds or property, and the income therefrom, shall vest in an organization designated by the donor of such funds or property at the time of the making of the donation thereof, if, at such time, such organization described in section 501(c)(3) of the Internal Revenue Code of 1954 and is exempt under section 501(a) of such Code, and if, at such time, a contribution, bequest, legacy, devise, or transfer to such organization is deductible under section 170, 2055, or 2106 of such Code.

APPROPRIATIONS

SEC. 8. (a) There is hereby authorized to be appropriated to the Board for use in accordance with this Act, amounts which in the aggregate will equal gifts, bequests, and devises of money, securities, and other property, held by the Board under this Act, except that not to exceed $23,000,000 shall be appropriated pursuant to this subsection.

(b) There is hereby authorized to be appropriated to the Board not to exceed $1,500,000 for the fiscal year ending June 30, 1972, for the public costs of maintaining and operating the nonperforming arts functions of the John F. Kennedy Center for the Performing Arts.

(c) There are authorized to be appropriated to the Secretary of the Interior, acting through the National Park Service, not to exceed $4,700,000 for repair, renovation, and reconstruction of the John F. Kennedy Center for the Performing Arts necessary to correct water leaks in the roof, the terraces, the kitchen, and the East Plaza Drive and to correct any damage which has resulted from those leaks. No contract shall be entered into for any property or services necessary to carry out this subsection unless such contract has been approved by the Board, and no final payment for such property or services shall be made under any such contract unless such payment has been approved by the Board. No part of the funds authorized by this subsection shall be expended under any cost-plus-a-percentage-of-cost, cost-plus-a-fixed-fee, or similar incentive-type contract. Funds authorized by this subsection shall be expended under a contract only after advertising and competitive bidding for the property or services to be provided by such contract.

BORROWING AUTHORITY

SEC. 9. (a) To finance necessary parking facilities for the Center, the Board may issue revenue bonds to the Secretary of the Treasury payable from revenues accruing to the Board. The total face value of all bonds so issued shall not be greater than $20,400,000. Such obligations shall have maturities agreed upon by the Board and the Secretary of the Treasury but not in excess of fifty years. Such obligations may be redeemable at the option of the Board before maturity in such manner as may be stipulated in such obligations, but the obligations thus redeemed shall not be refinanced by the Board. The Secretary of the Treasury is authorized and directed to purchase any obligations of the Board to be issued under this section and for such purpose the Secretary of the Treasury is authorized to use as a public debt transaction the proceeds from the sale of any securities issued under the Second Liberty Bond Act, as amended, and the purposes for which securities may be issued under the Second Liberty Bond Act, as amended, are extended to include any purchases of the Board's obligations under this section.

(b) Effective as of the date of enactment of this subsection the obligations of the Board incurred under subsection (a) of this section shall bear no interest, and the requirement of the Board to pay the unpaid interest which has accrued on such obligations is terminated.

(c) There is hereby established in the Treasury of the United States a sinking fund, the Kennedy Center Revenue Bond Sinking Fund (hereinafter referred to as the "Fund"), which shall be used to retire the obligations of the Board incurred under subsection (a) of this section upon the respective maturities of

such obligations. The Board shall pay into the Fund, beginning on January 1, 1987 and ending on January 1, 2016, the annual sum of $200,000 in amortization of the principal amount of the obligations. Such sums shall be invested by the Secretary of the Treasury in public debt securities with maturities suitable for the needs of the Fund and bearing interest at rates determined by the Secretary of the Treasury, taking into consideration the current average market yield on outstanding marketable obligations of the United States of comparable maturities. The interest on such investments shall be credited to and form a part of the Fund. Moneys in the Fund shall be used exclusively to retire the obligations of the Board incurred under subsection (a) of this section. Adjustments of not greater than plus or minus 5 per centum may be made from time to time in the annual payments to the Fund in order to correct any gains or deficiencies as a result of fluctuations in interest rates over the life of the investments: Provided, however, That a final adjustment shall be made between the Board and the Secretary of the Treasury at the end of the amortization period to correct any overall gain or deficiency in the Fund. The terms of this adjustment shall be covered by a memorandum of understanding between the Board and the Secretary of the Treasury to be consummated on or before the time the initial payment into the Fund is made.

GIFTS TO THE UNITED STATES

SEC. 10. The Secretary of the Treasury is authorized to accept on behalf of the United States any gift to the United States which he finds has been contributed in honor of or in memory of the late President John F. Kennedy and to pay the money to such appropriation of other account, including the appropriation accounts established pursuant to appropriations authorized by this Act, as in his judgment will best effectuate the intent of the donor.

NATIONAL MEMORIAL

SEC. 11. The John F. Kennedy Center for the Performing Arts, designated by this Act, shall be the sole national memorial to the late John Fitzgerald Kennedy within the city of Washington and its environs.

NOTE. -- Public Law 88-260 entitled "Joint Resolution providing for renaming the National Cultural Center as the John F. Kennedy Center for the Performing Arts, authorizing an appropriation therefor, and for other purposes", approved January 23, 1964, contained the following preamble:

"WHEREAS the late John Fitzgerald Kennedy served with distinction as President of the United States, and as a Member of the Senate and House of Representatives; and
"WHEREAS the late John Fitzgerald Kennedy dedicated his life to the advancement of the welfare of mankind; and
"WHEREAS the late John Fitzgerald Kennedy was particularly devoted to the advancement of the performing arts within the United States; and
"WHEREAS by his untimely death this Nation and the world has suffered a great loss; and
"WHEREAS it is the sense of the Congress that it is only fitting and proper that a suitable monument be dedicated to the memory of this great leader; and
"WHEREAS the living memorial to be named in his honor by this joint resolution shall be the sole national monument to his memory within the City of Washington and its environs."

* * * * * * * * * * *

Compiled August 1985

6786A/83B

The John F. Kennedy
Center for the Performing Arts

Preliminary Facilities Program

Cushman & Wakefield
Development Consultants
January 17, 1989
Revised April 13, 1989

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CUSHMAN & WAKEFIELD®

May 5, 1989

Ms. Geraldine Otremba
Director of Operations
The John F. Kennedy Center
for the Performing Arts
Executive Offices, 2nd Floor
Washington, D.C. 20566

Dear Ms. Otremba:

Soon after we first met last fall to discuss Kennedy Center's facility problems we realized the magnitude of the task that you, and we as your consultants, are facing. The report that we are submitting herewith does not yet, of course, propose solutions. It's a first big step in defining the problems and an essential precursor to solving them.

Requirements have changed since the John F. Kennedy Center for the Performing Arts was built twenty five years ago. While the Center is our national showcase for the arts its physical facilities have fallen behind the standards set by other more recently designed performing arts centers. The Center has fallen short of meeting the needs of existing arts programs for some time; the capacity for future programs is simply not there.

The need for additional parking and a general improvement of patron amenities has reached critical proportions. At a time when audiences need to be expanded there is a clear danger of alienating a loyal existing patronage. Performance support space is terribly inadequate and becoming more so every day. Office space, never properly provided for, fails to meet even minimal standards.

Finally, the physical plant has been showing its age. Repairs need to be made, systems will have to be overhauled, and the long term maintenance and management program will have to be readdressed. Only when these questions and those of patron amenities and space requirements have been addressed will Kennedy Center be ready to move into the next century.

We have examined these concerns with a physical audit of the existing premises and a facility program describing space requirements. Based on our findings, we have made specific recommendations concerning the renovation and maintenance of Kennedy Center and the reconfiguration of both performance support and office space.

The next step is to examine schematic architectural solutions that respond to these recommendations. So far we have talked about the "what". Now we will want to look at the "how".

Very truly yours,

Gerald R. Gilboe

cc: J. Peters
B. Newbold
D. Boerner
R. Schubert
B. McLean
2032-133

SECTION 1 - EXECUTIVE SUMMARY

The John F. Kennedy Center for the Performing Arts is a highly visible, highly used institution in Washington, D.C.. Created as a National Cultural Center and memorial to the late president, the Kennedy Center provides a wide range of cultural and educational services to residents of the District area and the nation as a whole. The annual number of visitors is counted in the millions.

The Kennedy Center was designed by the firm of Edward Durrell Stone and is modeled after the U.S. Embassy in New Delhi. From the beginning of the project, the Kennedy Center has experienced problems with the quality of construction and the finished project. Extensive leakage resulted in a major repair effort in the late 1970's which served to stop most of the leakage. However, time and the design of the building details have caused additional deterioration which will require repair.

Most of the areas that require repair revolve around preventing water from entering the building. We have recommended extensive repairs to the Roof Terrace and the planters at the perimeter, total replacement of the Plaza Terrace pavement and planters and repairs to other waterproofing surfaces. In addition, modifications to the median at the Plaza-take out Driveway are recommended to allow better truck access to the theaters. Finally, there is very serious deterioration of the parking garage structure. This serious situation is well recognized by the Kennedy Center and the Park Service and requests for funding for this repair project is underway.

When the Kennedy Center was designed, few gestures were made to accomodate the number of adminstrative people and staff of related organizations that would use the Center on a daily basis. There has also been substantial growth in the number of people who work in these areas and many haphazard attempts have been made to accommodate these additional people. This has resulted in the creation of less than ideal work spaces, which, coupled with the growth in personnel has led to a gradual breakdown in communication in between the various departments and groups within the Center.

Another serious concern is over the lack of adequate parking at the Center. This concern is addressed in part in this report and will be followed up in the next phase of work.

This report examines the current staff levels of the various departments within the Center as well as projections for future expansion, both in terms of people and programs. These projections have been translated into recommendations for the creation of additional space within the Center.

The most critical facilities issue facing Kennedy Center has been the acute shortage of performance related space. Rehearsal halls, dressing rooms, function rooms and storage areas are inadequate for today's needs. An additional theater laboratory, and lecture and recital space are also required. We are recommending another 98,000 square feet of this kind of space, doubling the current amount.

44,000 performance related space currently

We are also recommending another 30,000 square feet of office space to properly accommodate present office functions as well as anticipated growth over the next several years.

Any newly constructed or renovated space should be designed to a much higher degree of flexibility and efficiency than has been possible in the past. In this way the Center's facilities may respond to the changing, and largely unpredictable, needs of the future - and do so economically.

It is our recommendation that these requirements be used as the basis for a design study. This study would result in an expansion program since it is our belief that the required functions cannot be accommodated within the existing Center. This study would also examine possible renovations of existing spaces, many of which have been claimed over time for office functions when they are probably better used as the performance related space for which they were designed.

In conclusion, preparation of this report has allowed us to witness what a dynamic, multi-faceted institution that the Kennedy Center is. Our recommendations should be seen as the first step in the beginning of a process to allow the Kennedy Center to enter the next century better able to provide the many cultural and educational functions that have made the Center a national institution.

SECTION 2 - BUILDING AUDIT

SECTION 2.1 - PURPOSE

This section summarizes the observations and recommendations of the Development Consultants Group of Cushman & Wakefield, Inc. regarding the physical condition of the John F. Kennedy Center for the Performing Arts (KCPA). The intent of the report is to provide information that may be used by the National Park Service and the management of the Kennedy Center to develop a long term plan of maintenance and improvements for the Center.

This report was authorized by the Kennedy Center in accordance with a proposal dated October 12, 1988.

PARTICIPANTS

Various individuals of the Development Consultants Group toured the Center during the course of this study including Robert A. Schubert A.I.A., Gerald Gilboe, George Feddish P.E., Joseph Karasinski, Margaret Haley R.A. as well as various members of the operations staff of the Kennedy Center and representatives of the National Park Service.

SECTION 2.2 - GENERAL DESCRIPTION

Team/History

The John F. Kennedy Center for the Performing Arts was constructed from 1964-1971 and dedicated to the late president John F. Kennedy. The Center was designed by a team consisting of the architectural office of Edward Durrell Stone, structural engineer Severud, Perrone, Fisher, Strum, Conlin & Brandel and the mechanical engineering firm of Syska & Hennesy, all of New York. The Center was officially opened on September 8, 1971.

Plan Description

The Kennedy Center main elements are three theaters; the Concert Hall, the Opera House and the Eisenhower Theater. These theaters are placed side by side along the approximately 660 foot length of the Center. In addition, a number of smaller theaters have been constructed in the interstitial spaces between these theaters.

The Plaza Level (Elevation 43'-0") [Note: *The elevations noted in this report refer to the finished floor elevation above sea level*] is the main level of the Kennedy Center. A marble paved terrace surrounds the building at this level. Entrance is made to the Center from the Plaza Level through two 40 foot wide by 250 foot long entry halls called the Hall of Nations and the Hall of States. Various activities such as ticket sales, concessions, elevators access, etc., occur in these entry halls. These entry halls terminate at the main lobby, called the Grand Foyer, which runs for entire length along the west face of the building. Entry to the three main theaters is made from the Grand Foyer.

The vertical organization of the building is most understandable if the Center is thought of as three theaters placed adjacent to each other. The total number of floors varies depending on which theater is involved. The Hall has four levels of seating with all restaurant facilities located above at the Roof Terrace Level. The Opera House also has four levels of seating with the major mechanical rooms and the Theater Lab located at the Roof Terrace Level. Finally, the Eisenhower Theater has three levels of seating over which is located the two story Terrace Theater. It should be noted that the majority of the office functions are located in the areas surrounding the Eisenhower Theater, including the offices of the American Film Institute, Kennedy Center Administration and the National Symphony Orchestra Administration.

The Roof Terrace Level (El.109'-0") exterior is set back from the main facade line of the building and a roof terrace surrounds this level on all sides. A canopy also extends along the entire facade of the building sheltering the plaza level entrance 66 feet below.

There are three levels below the Plaza Level which house mechanical equipment, a car

parking garage and various loading and support facilities. Access to the parking garage is made at the north and south ends of the building while service access is made from the northeast from a service tunnel which connects to a two story high service corridor that runs along the east side of the building at the sub-basement level (Level B).

SEE EXHIBIT A - FLOOR PLANS ATTACHED.

Description of Structure

The Kennedy Center is a steel framed structure with framed concrete floor slabs. The basement levels are generally eleven inch thick flat slab concrete construction. The roof level is supported by large steel trusses that span over the opera and symphony halls, along with conventional steel and concrete framing in areas between the theaters. The roof deck is generally normal weight concrete on metal deck.

Due to the extreme length of the building, two expansion joints were located at third points in the building running in an east west direction. It is assumed that these joints were introduced to accommodate the thermal and wind induced movement in the building. Additional observations and comments are noted below regarding these expansions joints.

MEP Systems Description

The Kennedy Center is an all electric service building. The Center is heated and cooled electrically by three refrigeration machines located in the sub-subbasement (Level C). Condenser water is supplied directly from the Potomac River from an inlet located in the river and circulated from a pump room also located in the sub-subbasement (Level C) (El.8'-0").

Air is circulated by means of constant volume low pressure ductwork from air handling units located in fan rooms in the subbasement (Level B) (El.17'-6") and roof terrace (El.109'-0") levels. Heating is supplied by terminal reheat boxes supplied with hot water from electric boilers located in the individual machine rooms.

Power (13.75kv) is supplied in multiple taps directly from the PEPCO grid running under the Rock Creek Parkway.

SECTION 2.3 - ARCHITECTURAL DESCRIPTION

EXTERIOR WALL

Marble

The marble used on the Kennedy Center is primarily White Carrara which was quarried in Carrara, Italy and was a gift of the Italian Government to the United States for use on the Kennedy Center.

The system of installation of marble is through the use of a combination of hand set stone and prefabricated panels. In general, the exterior walls are made of precast concrete panels which are clad with marble. The parapets, planter fascias and miscellaneous marble were hand set to various types of backup material as described in detail below.

Exterior Walls

The main walls of the Kennedy Center are composed of 5" thick precast concrete panels clad with 7/8" thick Carrara marble panels. These panels sometimes bear on structure below and are secured back to the steel structure of the building, generally by the use of welded metal clips. Insulation is provided on the interior surface of the precast panels.

There appears to be little, if any movement, of individual panels. The panels appear to be in generally good condition throughout, with some minor problems as noted below.

The most notable feature of the marble is the extent of staining of the stone. While not evident from any distance, this staining appears to be caused by the sealant that was originally used.

There is some moderate evidence of failure of the joint sealant. This is not unexpected as most sealants can be expected to endure for a maximum of 20 years. [Exhibit B.1] There does not appear to be any significant water penetration directly through the exterior wall joints.

Parapets & Copings

The main roof coping (El.135'-0") consists of sections (4" thick x 4'-0" long) solid marble sections. These coping sections are indicated to be affixed to the wall below with three nonferrous pins; three pins per parapet section. Waterproofing is provided under the soffit by continuous copper (stainless steel) sheet which terminates the roof cap flashing.

The main roof copings are in various stages of total failure. Almost all of the sections exhibit signs of severe cupping or bowing upward. Some sections have bowed upward as much as one inch. Many instances exist where adjacent coping stones are in direct contact, having squeezed all sealant material out of the joints [EXHIBITS B.2, B.3, B.4].

It is our opinion that two causes may be responsible for this condition. The first may be due to pressure on each stone from its adjacent neighbor due to expansion or contraction from thermal or structural movement. The more likely cause is the inherent quality of the stone which, if not properly restrained, permits a very gradual deformation of the original shape, somewhat akin to a piece of wood warping.

Kennedy Center and NPS representatives reported that there have been leaks from these copings.

A project was recently completed in which the existing joint sizes were enlarged by cutting out the existing sealant, sawcutting the ends of the stone copings to increase the joint size to approximately 3/8". The new joints are then resealed with a silicone sealant.

Work in progress was reviewed during our tour. It was noted on some joints that had been opened that not all material had been totally cut out by the saw. Small nibs remained at the base of the joints which, if they come in contact with the adjacent stone, may crack the copings over time. Also, we are concerned that some of the copper flashing under the coping stones may be damaged by the process of saw cutting so close to the flashing [EXHIBIT B.5].

Fascia Panels

The fascia panels which extend from the main roof (El.135'-0") to the roof canopy (El.130'-8") are precast concrete panels clad with 7/8" thick marble. These panels are wider at their top and are welded directly back to the steel structure of the building. Insulation is applied in various methods to the rear of the panels or as part of the interior construction. The joints of these panels have also been cleaned and resealed as part of the coping repair.

The marble of the upper fascia is in fair to good condition. Some minor spalling of material was noted in a few panels but does not appear serious in nature. Staining of the stone is noted, which is most likely the result of contact with the original sealant material that was used [EXHIBIT B.6].

The Roof Terrace Canopy fascia (El.109'-0"), does show some signs of deterioration. There are signs of minor spalling of face material from the stone as well as staining. There does not appear to be movement in these panels. Some fascia stone pieces were replaced during the leak repairs, generally at the building corners and at the main building expansion joints.

The Plaza Terrace fascia panels occur below the terrace level on the perimeter of the Plaza Terrace level. These panels are also precast concrete clad with a 7/8" marble veneer and are secured to the structure in the same method as the main building panels.

The Plaza terrace marble fascias are in fair condition. There is one missing panel at the southwest corner over the Rock Creek Parkway and several stones are cracked in various areas.

The Plaza Terrace fascia panels had a history of the marble veneer detaching from the precast concrete panels. A repair program was instituted that resulted in many of the panels being face drilled and additional anchors being placed on the individual marble panels. The attachments were patched and are somewhat noticeable on close inspection. The repairs appear to have succeeded in stabilizing the stone.

The fascia panels that were not reinforced during the repair project may, over time, experience the same kind of failure that similar stones experienced. This is a condition that should be monitored and is addressed further below.

SECTION 2.3.2 - ROOF & PLAZA SURFACES

History

Almost from the time that the Kennedy Center opened, severe problems were encountered with leakage from the various roof surfaces. It was not until 1977 that Congress appropriated approximately $4.5 million for the repair of leaks and related damage.

It is a common misconception among the public that it was the main roof that was replaced. In fact, although there were extensive repairs made to the main roof, the roof terrace and the roof terrace canopy received the most extensive work. In addition, a substantial amount of those funds were expended in repairing the water damage to the interior brought on by years of leaks as well as leaks through the floor of the kitchen located at the Roof Terrace level.

The repairs to the main roof entailed installing vents to release moisture trapped beneath the roof membrane and repairing localized leaks. The parapet sealants were replaced and the marble copings were reset.

The Roof Terrace canopy was patched and various expansion joints replaced. The Roof Terrace (El.109'-0") paving was removed, new waterproofing installed and new terrazzo paving was installed. Extensive work was performed on the Roof Terrace planters which involved installing portions of new flashing and repairing portions of the planter waterproofing, walls and expansion joints. The main canopy roof surface was removed and a new roofing membrane was installed.

The main Plaza Entry Drive (El.43'-0") surface was removed and replaced with a new post-tensioned concrete driveway and minor repairs were done on the plaza level marble paving adjoining the Plaza Drive. In connection with the Plaza Drive replacement, the fountains on the Plaza Level drive median were reconstructed.

Main Roof Description (El.135'-0")

The main roof consists of a 5 ply built-up roofing membrane with white gravel ballast. Generally this is adhered to 2-1/2" fiberglass insulation on a concrete fill roof. Over the Opera stagehouse, Theater Lab and Terrace Theaters, the construction is slightly different. The membrane is adhered to a 2-1/2" concrete fill which is then placed over rigid fiberglass insulation which rests on the structural concrete deck. This construction provides additional acoustic isolation from airplanes using National Airport.

Two expansion joints with stainless steel covers isolate the roof surface and appear to be in good condition.

The Opera Stagehouse extends approximately 10'-0" above the main roof elevation. This is a concrete masonry (CMU) enclosure with a stucco finish. Various areas of stucco show signs of failure, i.e., delamination from the CMU, cracking, etc. and the stucco requires a fresh coat of paint. Some areas have been recently repaired but have been left unpainted. [EXHIBIT B.7].

As part of the roof repair project, the main roof was examined and test samples of the construction were taken. According to representatives of the Park Service, there was significant moisture present in the fiberglass insulation. This generally occurs due to either of two circumstances; water is introduced through leaks or by condensation through the roofing membrane or perimeter sources. While this moisture will not cause the insulation to deteriorate, the moisture will find its way into the building. It was decided to introduce solar vents [EXHIBIT B.8] into the membrane to allow air to circulate through the insulation cavity and to eventually dry out the cavity. In addition, a flood coat of bitumen based waterproofing was applied over the 5 ply built-up roof and new ballast installed. This course of action appears to have succeeded in returning the roof to serviceable condition.

The cant flashing around the perimeter appears to be in generally good condition. Terminals for a lightning arrestor system are placed periodically along the perimeter, however, the copper air terminals and associated wiring to complete the system do not appear to have been installed.

It is evident that there is very little slope to the main roof of the Kennedy Center. In addition, the 136,800 sq.ft. roof is drained by a total of 12 roof drains. These factors contribute to significant areas of ponding, or standing water, being present on the main roof [EXHIBIT B.9].

There are two areas on the south side of the roof that have had all ballast abraded, or swept off, by the wind [BEXHIBIT B.10]. This exposes the membrane to additional ultraviolet deterioration.

The main roof appears to be relatively free of bubbles in the membrane. These are areas where the built-up roofing membrane detaches from the underlying membrane and failures can result in a relatively short period of time.

In discussions with Park Service representatives, their main concern at this time is for the roof areas at over the Opera House. This is due to the fact that the repair project did not involve extensive repairs in this area. This concern is justified as this area corresponds to areas where ballast has been abraded and some minor bubbles appear.

While not a significant concern at this time, as time goes on, the repeated freeze-thaw action of the water that is ponding on the roof will work to break down the roofing membrane, resulting in leaks into the Opera House.

Roof Canopy Description (El.130'-8")

The Roof Canopy extends approximately 18 feet beyond the face of the building. This is a steel framed structure, with concrete fill on metal deck. The roofing is a 5 ply built-up roof adhered directly to the concrete deck.

During the leak repair project, this roof was selectively replaced and patched. The major work occurred on the intermittent expansion joints located at each column line over the length of the canopy. It should also be noted that although there were selective repairs to the canopy roof, it did not include addition of a bitumen flood coat as the main roof received. In addition, some marble fascia pieces were removed and re-anchored.

The roof canopy surface appears to be in poorer condition than the main roof in addition to any more instances of standing water. Since there is no insulation used to provide slope to drains, it is our opinion that this ponding results from the lack of proper pitch built into the canopy structure [EXHIBIT B.11]. Park Service representatives indicated that they have noted some areas of leakage from this roof surface in the form of staining at the soffit below. It can be expected that these problems will increase in severity over time.

Water is drained from the roof canopy by pitching the roof *back toward* the main building and then draining water through the use of scupper drains set into the face of the building. Common practice is to drain water *away* from any building. It is our assumption that this method was used to minimize the depth of the canopy construction for aesthetic reasons [EXHIBIT B.12].

Roof Terrace Description (El.105'-0")

The reconstructed roof terrace consists of 1-1/2" thick precast terrazzo pavers on a 1" setting bed and 1-1/4" percolation bed. Positive slope to drains is provided by varying an underlying concrete fill from 2" to 7" in thickness. The concrete fill is placed over 1-3/4" thick polystyrene insulation which is placed on a an elastomeric waterproofing membrane which is adhered to the structural deck. Drainage is provided by warping the surfaces to drains located along the exterior perimeter of the roof terrace.

The roof terrace surrounds the entire building at this level. The terrace experienced the most severe leakage during the initial occupancy period and as a result was the area that was most extensively reconstructed as part of the leak repairs.

The roof terrace pavers show signs of significant movement, with failure of pavers generally at expansion joints, floor drains and at the southern corners of the roof terrace. Representatives of Kennedy Center and NPS pointed out areas where some pavers had lifted totally from the setting bed on the southern end of the terrace and had recently been reset [EXHIBIT B.13].

The pavers are about 12" x 12" with cement grouted joints. The pavers are isolated in approximately 10 foot by 10 foot squares by introduction of sealant filled control joints at those points. The movement of the pavers is indicated generally by the fact that the sealant joints have been compressed in many instances to almost no tolerance and the sealant has been entirely squeezed out of the joint. In addition, the pavers adjacent to floor drains are misaligned with the adjacent pavers, indicating that they are restrained in some manner [EXHIBITS B.14, B.15].

The expansion joints have recently been repaired by replacing the sealant in the main joint, which is a normal maintenance activity. However, the grout adjacent to these joints has failed and has not been replaced and there are signs that water infiltration is occurring and some of the pavers will be effected [EXHIBIT B.16].

A continuous planter is located at the outer perimeter of the roof terrace. The walls of this planter are constructed of concrete masonry units clad in marble on the side facing the roof terrace and by extension of the precast concrete building panels on the exterior face of the planters. Waterproofing is provided by elastomeric waterproofing covered by a protection board at the base and sides of the planters. Control joints are located at approximately 30'-0" on center at the bottom of the planters. This allows movement to occur at the waterproofing level.

Leaks from these planters have been reported by the Park Service in the soffit over the Hall of States entry and water damage has been noted at the ceiling of the Grand Foyer, roughly in the area of the northern expansion joint. Discussions with NPS staff highlighted the fact that this is a serious problem and that these leaks appear to be increasing.

A list needs attention

12 years ago

This planter was selectively repaired during the leak repair project, a task which involved repair and replacement of expansion joints and some waterproofing membrane. It is not known what the condition is of those joints and membrane that were not replaced during this project, but the leaks that are noted above appear to be occurring in one instance at the line where repairs halted and the original membrane remained as well as at an areas protected only by the original membrane.

In addition, the marble cladding of the planters was completely removed and reset as part of the project. Some local failure of the planter cladding was noted and is discussed below.

Roof Terrace Canopy Description (El.103'-0")

A 15 foot deep roof canopy is located on the outside perimeter of the Roof Terrace, adjacent to the roof planters. This roof surface was completely resurfaced with a single-ply waterproofing membrane. There is some evidence of significant standing water. The membrane appears to be in basically good condition [EXHIBIT B.17].

Plaza Terrace Description (El.43'-0")

The Plaza Terrace is a marble finished plaza which surrounds the main level of the Kennedy Center. The marble pavers are a combination of White Carrara and Blue Bardiglio panels 3'-6" square by 5/8" thick. These panels are offset with a pattern of 1'-6" wide accent strips of Blue Bardiglio pavers.

The pavers are set on a 5" thick setting bed over a continuous waterproofing membrane. The membrane is adhered to the structural concrete deck which is sloped to provide drainage. Lighting for the exterior is provided by light fixtures placed flush with the Plaza Terrace adjacent to the outside of the Center wall.

There are two types of planters present on the Plaza Terrace, two 30' x 100' x 4'-6" deep planters which contain willow trees and thirty eight 10' x 10' x 4'-6" deep planter boxes. The smaller planters are interspersed around north, south and east sides of the Plaza Terrace.

In addition, two 30 x 30 foot fountains are located on the axis of the Hall of Nations and the Hall of States on the west Plaza Terrace as well as planters and fountains in the median of the Plaza Terrace Drive.

The plaza pavers show widespread evidence of failure. Many pavers are cracked completely, others are cracked at the edges where they are in contract with adjacent stones and others have areas where the obvious occlusions in the stone have spalled off. The Park Service conducted an extensive survey of the condition of the plaza pavement in 1987-1988 (*Kennedy Center Marble Survey -- 1987-1988*). A detailed, stone by stone, survey indicates the condition of the pavers and the Park Service's recommendation regarding replacement.

Like the Roof Terrace, there is widespread evidence of movement of the pavers with many joints have had all sealant squeezed out of the joints. Also, the existing expansion joints have been recently resealed, but the edge joints have not been repaired [EXHIBIT B.18, B.19].

There is evidence of significant amounts of standing water, especially adjacent to the fountains located on the west plaza. Little, if any, slope to drains is provided on the plaza.

Tire tracks were noted over the Plaza Terrace, indicating that there had been recent significant movement of traffic over the terrace.

The marble cladding on these planters shows many instances of failure. Typically, the corner joints of the marble have separated and the marble is stained in many areas. Sealant has been spread at the base of many planters, which may be an indication of an attempt to stop localized leaks or, more seriously, of the waterproofing membrane melting and oozing off of the surfaces behind the marble [EXHIBIT B.20].

There is evidence of leaks from the northwest planter which is the damaging steel structure below. The large planters contain willow trees, some of which are in poor condition. Kennedy Center and NPS representatives stated that trees have become root bound over time and have required replacement with some trees slated for replacement in this fiscal year [EXHIBIT B.21].

Kennedy Center and NPS representatives stated that the perimeter light wells have been a source of continual leaks. In one instance, in an effort to channel the water a drip pan was constructed beneath a light well in the refrigeration plant. This does nothing to correct the leakage, only to limit the interior damage. The construction of the light wells make them inherently difficult to maintain. Bulb life is shortened and bulb replacement is difficult.

Finally, the plaza pavement has also been damaged by the action of the various trucks that are backed over the plaza pavement into the Opera and Concert Halls.

Plaza Entrance Drive

The plaza entrance drive was completely reconstructed as part of the leak repair project. The drive consists of a 6" thick post-tensioned concrete slab over a waterproofing membrane which is adhered to the structural concrete deck below. There is a pattern of dark concrete which are precast concrete planks that are interlocked with the post-tensioned concrete. As part of the repairs, the marble curb along the Plaza Terrace was removed and reset.

The median divider was also entirely rebuilt, along with the fountain pools. The planters were selectively reconstructed. All flush planters are leaking into spaces below.

The plaza drive is in generally good condition. Some wear on the concrete was noted but was minor in nature, although there are several areas in the median where the concrete is severely spalled and failing. The marble curbing is in fair to poor condition from a combination of impact damage and marble deterioration.

The fountains were totally rebuilt as noted above and are also in fair condition except for some damage due to truck impact. Staining of the marble cladding is noted.

The entrance drive is used by a significant number of buses, automobiles and intermittent truck traffic. Trucks can directly access the rear of the Opera and Eisenhower Halls through doors located in the exterior wall of the Center. The planters have been damaged in the two areas opposite the stage truck entries. This is obviously caused by the lack of sufficient maneuvering room for trucks attempting to jockey into the extremely tight openings. This problem continues to grow as performance companies utilize larger and larger trucks for transporting scenery.

A study was performed by an engineer retained by the Kennedy Center to examine alternate solutions in accommodating these larger vehicles. *(Structural Engineering Report, James Madison Cutts, consulting Structural Engineers, July 7, 1988).* This study concluded with a recommendation that a portion of the fountain in the Plaza Drive median along with four trees be removed and replaced with concrete matching the balance of the median which will require extensive structural reinforcement. **[EXHIBIT F].**

The area immediately east of the plaza entry drive is a grass area with intermittent trees and sculpture. In addition, flush air intake vents are located in three areas along the east side of the drive. The service tunnel wall parallels this grassed area. There is indication of severe water infiltration from the grassed area which is damaging ductwork in the ceiling of the service tunnel which connects to the air intakes. It appears that as a result of this leakage, the insulation and plaster protecting this ductwork could be in danger of falling off of the ductwork onto the vehicles below.

SUMMARY - EXTERIOR ENCLOSURE

EXTERIOR WALL CONDITION

Exterior Wall

The exterior wall appears to be in generally fair to good condition. Sealant will require replacement in the near future to prevent leakage. The staining of the stone appears to be visual matter rather than one of any structural concern.

Parapets/Copings

The roof copings are failing and will require replacement. The current repair program should continue until a more permanent solution is arrived at. However, some concerns over the techniques are noted and should be investigated.

Fascia Panels

The upper fascia panels at the main roof and canopies are in fair condition and require periodic maintenance. The roof canopy panels should be inspected and repaired as required.

Marble panels may continue to detach from the precast concrete backup fascias along the Potomac in those areas that were not previously repaired.

ROOF CONDITIONS

Main Roof (El.135'-0")

The main roof is in fair to good condition. The introduction of roof vents appears to have succeeded in correcting the original leakage problems. The abraded surfaces and ponding of water are both areas that can lead to further deterioration of the roof and should be corrected.

The roof surface, like the rest of the Center is obviously aging. A rule of thumb for a typical built-up roof surface is that its normal life span is about 20 years. After that time, it can be expected that leakage will begin to be a greater possibility and an increased, an more aggressive maintenance program will be indicated. Eventually, the roof will require replacement.

The difficult question to answer here is just how old is this roof. Given its checkered history and the subsequent repairs, the actual age now probably dates from when the flood coat was applied as part of the leak repairs. Assuming that to be the case, it can be assumed that the roof is about half way through its life expectancy.

Maintenance is needed on the Opera Stagehouse exterior, which will involve repair and repainting of the exterior stucco walls.

Roof Canopy (El.130'-8")

The Roof Canopy is in fair to poor condition. The significant amount of standing water indicates that the perimeter roof drains are not functioning properly, due to the lack of sufficient slope of the roof to these drains. This will result in deterioration of the roof membrane (freezing water will continue to damage the membrane over time, allowing water to penetrate the building). In addition, water may begin to penetrate the base flashing, probably in the area of the drains, and if so, will eventually find its way into the building with increasing frequency.

Roof Terrace (El.109'-0")

The roof terrace is comprised of three distinct components, the terrace proper, the planters and the canopy.

The precast pavers exhibit evidence of significant movement, most likely caused by thermal expansion and contraction. As a result, the sealant in the control joints is being squeezed out of the joints as the joint size is reduced to near zero. Depending of the situation, the movement also damages the pavers when the movement cannot be accommodated resulting in failure of the grout joints, cracking of the pavers or separation of the pavers from the substrate.

This situation will continue unless additional steps are taken to relieve the movement of the pavers. The end result will be more instances of the pavers cracking at the edges, pavers separating and heaving from the substrate and possible interior leaks.

The basic repairs were sound and the reconstruction below the membrane waterproofing should be undisturbed. In other words, this is a surface problem confined to the upper six inches of construction.

The planters are in fair to poor condition. Some coping stones have failed in the northeast corner of the Roof Terrace, another indication of significant movement of the materials. Some staining of the marble is indicated and appears to be a combination of staining from the soil and from the sealant used in the joints for the marble.

The roof planters are an area where additional leakage problems can be anticipated over time. The fact that the repair project removed, repaired and reset the marble cladding, as well as repaired some waterproofing has probably delayed the appearance of some leaks, but they will occur with greater frequency.

Leaks have been noted in two areas; one at a major expansion joint and another at the interface between the original construction and the repairs. It can be anticipated that there will be additional failures, probably at the internal expansion joints (these occur about every 30'-0") as the waterproofing membrane continues to age. The certainty of this statement is based on the fact the roofing membrane is inherently susceptible to damage from movement as well as the fact that a significant amount of moisture is introduced over interior construction by the planter irrigation system. The waterproofing membrane is inaccessible and it does not have an infinite life expectancy. These facts suggest that at some point in near the future, additional leaks will occur.

Selective maintenance of the damaged marble copings and fascias will be required as well as removal of the planting material and a total overhaul of the waterproofing membrane.

The canopy roof surface was totally replaced with a single ply membrane roof which appears to be in good condition. However, drainage appears to be inadequate, evidenced by significant amounts of standing water. Although of concern, the roof should continue to function well for the immediate future, due to the nature of roof construction.

Plaza Terrace (El.40'-0")

The Plaza Terrace is in poor condition. The marble pavers are failing over the entire area. The marble cladding of the planters and fountains also are damaged, misaligned and stained. The willow trees will continue to die as they become root bound and consideration should be given replacing these trees on periodic basis or to the use of different planting material. In addition, the continuous and freestanding planters will also develop additional leaks as their respective waterproofing membranes age and fail.

Egress parking

SECTION 2.4 - INTERIORS

PARKING LEVELS

Description

Parking is located on the three levels below the Plaza Terrace level. There are a total of 1,450 spaces provided in the three levels, with the majority of the parking located on the Sub-Subbasement (Level C) (El.8'-0") and Subbasement (Level B) (El.17'-6") levels.

The basic column grid for the parking levels is 30'-0" x 30'-0" and the structure is comprised of flat slab reinforced concrete construction supported by concrete encased steel columns and dropped panels at the column tops.

Vehicular access to the garage is provided by a total of two entrances each Sub-Subbasement (Level C) (El.8'-0") and Subbasement (Level B) (El.17'-6") levels, two on the north and two on the south side. Inter-floor access is also provided by means of two interior ramps running in the north-south direction. Pedestrian access from the garage to the theaters is provided by means of two elevator/escalator lobbies located in the center of the floor.

The Sub-subbasement (Level C) contains primarily parking along with the main refrigeration room, lift space for the Opera House lift and miscellaneous mechanical rooms, exhaust shafts, exit stairs, etc. The Subbasement (Level B) contains additional mechanical fan rooms and a major, two story high service corridor located on the east side of the subbasement (Level B) at Elevation 19'-0".

The Basement (Level A) level parking occupies the west half of the floor plate, with the upper half of the service tunnel occupying the east portion of the floor. Two receiving areas are located on either side of the Opera House with a total of six truck bays. Sandwiched between the parking and service corridor are the trap areas of the Opera House and Eisenhower Theaters, as well as assorted dressing rooms, Park Service offices and mechanical equipment rooms.

As noted, there are about 1,450 parking spaces present in the Center. Of these, about 400 are used on any given business day by Park Service and Kennedy Center personnel and monthly parkers from adjacent embassies and the Watergate complex to the north.

During most performances, the parking lot is totally filled and the resulting traffic problem around the Kennedy Center when this occurs is a well known fact in Washington [EXHIBIT C]. Overflow parking is available in the Watergate complex and Columbia Center. A visitor unfamiliar with where to go when the Center lots are full can be in for a bewildering search for these alternate lots.

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There is extensive deterioration and spalling of the concrete parking level decks. This problem has been noted by the Park Service and Kennedy Center personnel and two studies have been conducted on the condition of the garage structure.

These studies were conducted by consulting engineers Raths, Raths & Johnson of Chicago, Illinois and involved extensive physical examination and laboratory analysis of the condition of the parking garage concrete and its reinforcing steel. These studies, dated November 6, 1987 and August 15, 1988 were very thorough in scope and recommendations. [SEE EXCERPTS EXHIBIT F].

In summary, the garage concrete is deteriorating at a very rapid rate which will continue to accelerate unless corrected in the immediate future. The cause of this deterioration is poor quality concrete (non air entrained and high chloride content), poor placement of reinforcing steel within the concrete (insufficient cover) and the continued action of automobile traffic and road salts on the parking deck. This has resulted in cracks in the concrete into which water and salts have penetrated. This has resulted in corrosion of the reinforcing steel which expands as it rusts and concrete is spalled and crack off in large sections.

Once the process of corrosion starts, it accelerates, as pointed out by Raths, Raths & Johnson in their August 15, 1988 report. In fact RR&J was so concerned with the rapid deterioration in the 10 months between their visits that the stated that permanent repairs to the subbasement (Level B) slab should begin no later than May 1989.

As noted elsewhere in this report, there is significant water infiltration present in the ceiling of the service tunnel. This comes from the exterior service drive foundation walls and air intakes adjacent to the plaza terrace driveway. There is also a significant amount of water infiltration coming through the east wall of the service drive wall and through the concrete walls of the service tunnel. The water appears roughly at every construction joint and in some areas is sufficient to cause rather large puddles on the floor of the service tunnel drive.

Park Service representatives have stated that there is also a significant amount of water infiltration through air intake tunnels that are located below the Sub subbasement (Level B) slab (Bottom of tunnel El.5'-0"). These tunnels are used to exhaust fumes from automobiles. The water infiltration cause significant amounts of moisture being drawn into the fans used to circulate the air which then results in accelerated deterioration of the fans and related components.

PUBLIC AREAS

HALL OF NATIONS/HALL OF STATES

Description

Entry to the Kennedy Center is made from the Plaza Terrace Drive through the two 40' wide x 230' long by 63' high entry halls which run in the east west direction and terminate at the Grand Foyer. The Hall of Nations is located between the Concert Hall and the Opera House and the Hall of States is located between the Opera House and the Eisenhower Theater. Various box office and concession facilities are located off the north and south sides of each hall. Various elevator lobbies are located off of each hall from which visitors can access both the parking levels as well as the upper levels of the Center.

The floor and walls of both halls are finished in polished Carrara marble and the ceilings are plaster finished. Heating and air conditioning is provided from ductwork below the hall level which exits from plenums located at the floor line of each hall. Lighting is provided by incandescent downlights.

Existing Conditions

Both of the halls receive a great deal of traffic wear from the thousands of visitors to the Center. Carpets are worn out in many areas, the level of maintenance is fair to poor. The marble walls are dirty, extensive amounts of dirt clog the floor vents in many areas and litter (cigarette butts, papers) were observed on multiple visits. Virtually every member of the public who visits the Center arrives through these hall and the resulting wear and tear on the finishes shows.

GRAND FOYER

Description

The Grand Foyer is located on the west face of the building at the Plaza Terrace level and it is from the Foyer that entry is made into the orchestra levels of the three main theaters. The Grand Foyer is a room of impressive dimensions; 45' wide x 630' long by 63' high. Sixty foot high by windows, thirty feet wide are located at the three axis of the theaters with access to the Plaza Terrace provided at these points.

Lighting is provided by a series of massive, custom designed chandeliers which are suspended from the ceiling of the foyer and extend to approximately 14 feet above the foyer floor. Heating and air conditioning are provided by diffusers located in the floor at the perimeter and exhausted through vents in the ceiling.

Existing Conditions

The Grand Foyer receives a tremendous amount of traffic from the numerous visitors and patrons who use the Kennedy Center annually. As such, it does show some significant signs of wear and tear. The carpet is worn and threadbare in many locations and, in fact, is scheduled for replacement in the spring of 1989. Many areas of the carpet are stained, have ground in chewing gum, cigarette burns, etc.. These appear most frequently at the areas where portable bars are set up during intermission time. Nothing in the design of these bars prevents damage to the carpet from the acts of the bartenders. Splash marks are also noted on the marble walls of the foyer and on the draperies as well. This is indicative of poor maintenance as well as poor housekeeping practices by the concessionaire.

CONCERT HALL

Existing Conditions

The Concert Hall is comprised of the orchestra level and three tiers with a total seating capacity of 2,759 maximun seats. The orchestra seating level is raked as well as the variegated plaster ceiling. The orchestra level and tier levels are surrounded by various circulation spaces, toilet facilities, lounges, etc. A storage area for the restaurant operator is located at the 1st Tier Level.

Very few of the support areas around the Concert Hall have been altered to serve uses that were not originally intended.

OPERA HOUSE Support spaces have been reallocated.

Existing Conditions

The Opera House, like the Concert Hall, consists of an orchestra level and three tier levels, with a total seating capacity of 2,318 seats. The audience area encompasses about 3/5 of the total floor area with the stage and surrounding work areas making up the rest of the area. The areas surrounding the Opera House consist of various circulation, lounge and toilet facilities. At the second tier (El.84'-0") rehearsal rooms are located in the areas above the stage work areas at the east end of the house.

At the second tier level, areas that were originally intended as coaching rooms have been renovated to accommodate ticket sales operations, and a wardrobe room is used for office functions. Both of these operations are very cramped for the functions that are performed there. The area below the stage lift has been appropriated for maintenance staff functions. The green room has been modified and is half its original size.

EISENHOWER THEATER

Existing Conditions

The Eisenhower Theater differs the most from the other two main theaters in that it is not as large. Seating 1,142 people, the theater consists of the orchestra level and two tier levels. Above the Eisenhower Theater, starting at the Second Tier level (El. 84'-0") is the Terrace Theater. Completed in 1976, this 513 seat theater is used for productions of music, theater and dance.

The areas around the Eisenhower Theater have undergone a haphazard partial renovations to accommodate a variety of office and other functions. A storage area at the east end of the Eisenhower Theater, directly behind the stage has been converted to a 224 seat screening facility for the American Film Institute. At the Box Tier level, a series of spaces have been created to house KCPA marketing, sales and advertising functions. In most cases, these areas were originally designed to be circulation and lounge areas.

The majority of the Kennedy Center's office functions can be found at the 1st Tier (El.69'-0") level. Offices are, like the level below, located in old lounges; the computers for the National Symphony are located in a former pantry; offices are located in freight elevator lobbies and conference tables are located in corridors. The spaces are universally poorly lit, poorly ventilated and very crowded. It does not appear that there were any significant modifications made to add ductwork to accommodate office function and, in fact, it appears that the rooms were simply subdivided to suit the spatial needs of the users without any comprehensive planning.

The 2nd Tier level (El.84'-0") currently houses the offices of the American Film Institute and the Education Department of the KCPA. This is a low ceiling height space with exposed ductwork and light fixtures. Additional office area is located on a balcony overlooking the Grand Foyer in a former lobby. Egress from this area is confusing at best and a hazard at worst. The lighting and ventilation to these areas are somewhat better than the areas on the levels below but must be characterized as generally poor nonetheless.

ROOF TERRACE LEVEL

Existing Conditions

The Roof Terrace level (El.109'-0") houses all food service facilities at the south end of the facility and the Terrace Theater which is located at the north end. As noted above, the facade of this level is set back from the face of the building and a 45 foot wide roof terrace runs around the entire perimeter of the building. In addition, the single story 338 seat Theater Lab is located in the center of the facility on the west side of the building. A large atrium gallery runs north/south through the center of the building and is linked to two galleries that are in the same plan location as the Hall of States and the Hall of Nations. The northern gallery is closed at one end where the Performing Arts Library is located. Access from the Plaza level is provided by two elevator banks which serve these galleries.

The food service facilities consist of a full service restaurant and a separate cafeteria with a serving line and a small cafe. A kitchen is located between the cafeteria and the restaurant.

The main level of the sloped Terrace Theater is located at the north end of this level. Entry is gained from the North Gallery which is connected to a small lobby which faces the roof terrace. Also located in the Center of building are four large mechanical rooms which house various pieces of air handling equipment.

The finishes on this level are of a generally high quality. However, they all show signs of extensive wear from the high levels of pedestrian traffic. The Atrium Gallery is frequently used for large receptions and the rosewood panels lining this gallery are scuffed, gouged and stained. The parquet floors of the both the north and south galleries are damaged in many areas by the constant water spilled from the wet bars that serve various functions. In some instances, repairs have been attempted to these floor with less than satisfactory results. Finishes in the restaurant and cafeteria, while of good quality, are worn at best.

The lighting levels are poor in the galleries. Also, food odors were noted in the Atrium Gallery on repeated visits.

There have been relatively few modifications to the original plan at this level. The Performing Arts Library being the most notable. In addition, offices for the Theater Lab and chair storage have been created out of old coat closets and a lounge has been appropriated for a restaurant office.

The most notable modification can be found in the Theater Lab in that it no longer functions as a multipurpose room. In the past this area, in addition to theater functions, was the site of many dinners, luncheons, etc. that occurred at the Center. With the evolution of this space as a permanent theater, the activities that used to occur there now occur in the Atrium Gallery. As a result, when functions occur in the gallery, it is impossible for patrons or Kennedy Center staff to walk from one gallery to the other, without going outside. Inclement weather forces patrons to return to the Plaza level to change elevator banks.

BASEMENT SUPPORT AREAS

Existing Conditions

Plan Organization

There are three basement levels in the Kennedy Center. The Basement (Level A) Level (El.27'-0") is split on the north south axis with the western half of the floor devoted to parking. The eastern half of the floor contains loading facilities, theater support spaces, a small cafeteria and under stage areas for the Opera and Eisenhower Theater.

The area under the Concert Hall houses the offices of the National Park Service, and musician lounge and locker rooms. The area under the Opera houses a series of dressing rooms, restaurant, wardrobe and switchboard rooms. The area under the Eisenhower Theater houses various dressing rooms and maintenance shops.

The upper portion of the main mechanical plant and fan rooms are separated by two loading docks at this level. A service drive that runs along the entire east side of the building connects the loading docks to a service tunnel to the east. Various - offices, service areas and maintenance via internal facilities are located adjacent to the loading docks. One trash compactor and various dumpsters are located in the loading dock area.

The west half of the basement (El.27'-0") is devoted to parking. Cars enter the garage from the level below and access this area ramp. Pedestrians enter the building through a motor lobby located at the midpoint which is in turn connected to both the Hall of Nations and the Hall of States by means of escalators and both elevator banks.

Existing Conditions

It was expected that this level would be exposed to a high level of activity and wear and tear. The finishes in this level are correspondingly durable and have worn relatively well. There are many areas where repairs are needed to the interior finishes such as walls and ceilings. These generally involve repainting, selective replacement, etc. Floors in the motor lobby toilet rooms are in poor condition. The problems with the structure of the garage are addressed later in this report.

Use Modifications

The main change in usage on this level is in the area used by the National Park Service. These offices are located in former warm-up rooms for the Concert Hall. In addition, there have been sporadic alterations of storage areas into such things as offices for the Kennedy Center Friends Gift Shop office, purchasing department and maintenance shops.

INTERIORS ANALYSIS

Parking Levels

Based on the traffic overflow from the garage, it is safe to say that there is not enough parking at the Kennedy Center. The multiple and circuitous routes that a visitor to the Center can choose from, coupled with poor signage, exacerbates that problem of utilizing the other somewhat limited facilities in the area. During the run of popular shows, the parking area is totally filled. This problem is most acute during matinee performances when there are additional demands from staff and monthly users on the overcrowded garage.

The rapid deterioration of the garage is of great concern and must be corrected in the near future. The corrosion of the reinforcing steel will continue to accelerate over time and will at some point become a matter of structural concern. Raths, Raths & Johnson recommends that a bonded concrete overlay be applied to the existing concrete, a repair technique that is used in highway bridges. Application of membrane coatings or asphalt will not correct this problem.

The leakage through the walls of the service tunnel will continue to accelerate as well. Although it is not a serious issue and more of a visual problem at this time, there is the danger that not correcting this problem will result in corrosion of the reinforcing steel and eventually failure of concrete. The water infiltration in the duct trenches will also accelerate over time as the garage concrete continues to deteriorate.

Hall of Nations/States, Grand Foyer

The biggest problem with the public areas is the fact that they are subjected to a high degree of traffic as well as a poor housekeeping practice by the concessionaire. The general level of maintenance is not particularly good to begin with; cob webs are present in many areas of the ceiling, the draperies are dirty (although they are also a candidate for replacement) and the spills and stains from the portable bars are not removed when they occur.

Damage to the ceiling of the Grand Foyer will continue to occur from the Roof planters. Although the damage at this time is minor, the steps that were necessary to protect the public from falling plaster during the last roof repair are a reminder of what this problem can lead to if not corrected in time.

The lighting of this area, as well as the other public areas is somewhat dim and is probably not lamped or operated at the level that it was originally designed. This leads to a dingy appearance of many of the public areas. During the energy crisis of the early 1970's, the total number of lights that were allowed to operate was reduced. It appears that these lights were never relighted.

Performing Halls

The finishes in the various halls can be described in anywhere from poor to good condition. As with any highly used public space, the theaters will require regular maintenance and periodic repair or replacement of finishes, seating, etc. KCPA has replaced all seating in the three main performance halls in the mid-1980's and the Opera House underwent a complete cosmetic renovation in the early 1980's.

Roof Terrace Level

The public areas of the Roof Terrace Level illustrate the result of high use and less than optimum maintenance. Many finishes require refurbishment, such as the paneling in the Atrium Gallery. The parquet floors in the North and South Roof Galleries require selective replacement and refurbishing.

However, no amount of repair can compensate for effective maintenance on a daily basis. The operation of the wet bars continues to spill water on the wood floors resulting in more deterioration. This will continue whether the floors remain as they are or are replaced unless the bars are operated in a different manner.

Basement Support Levels

The basement levels are the areas most used by the nonpublic and are designed for the use they receive. Alterations to various basement support areas have not caused any physical problems. Rather, these alterations have an effect on how performers and stagehands use the Center. The maintenance of these areas needs to be improved along with that of the rest of the Kennedy Center, but there is little actual deterioration of the finishes. The truck dock receiving office was taken over by the KCPA purchasing department leaving the truck dock without any receiving office.

SECTION 2.5 - ASBESTOS

Prior Investigations/Abatement

Asbestos is present in the Kennedy Center. JRB Associates conducted two surveys (*Asbestos Risk Assessment Survey of the Eisenhower Theater, the Opera House and Concert Hall in the Kennedy Center; JRB #02-812-05-505-16*, and *Asbestos Risk Assessment Survey of Selected Areas in the Kennedy Center; JRB #02-812-05-505-16*) in late 1983 and 1984. These surveys indicated that the areas that asbestos was present were located mainly in areas that were inaccessible to the public such as mechanical rooms, minor amounts in the sound trap areas and over stage areas. Certain areas such as the Eisenhower Theater backstage area had exposed asbestos fireproofing on structural steel that could result in contact by stage employees. The main areas that the public could possibly be exposed to asbestos was from pipe insulation at the basement (Level A) garage and at loading dock 1.

It was the recommendation of JRB Associates that a selective maintenance program consisting of removal and encapsulation be carried out, coupled with the institution of a preventative maintenance program. From the documentation that Cushman & Wakefield received from the Kennedy Center, it appears that this selective abatement program has been carried out. However, the degree to which the preventative maintenance program has been implemented is questionable. The preventative maintenance program that was recommended consists of ongoing inspection of asbestos areas and repair, removal or encapsulation of same. The Park Service and KCPA does not have any specific program to provide this preventive maintenance although both organizations are aware of the issue.

SECTION 2.6 - VERTICAL TRANSPORTATION

System Description

The vertical transportation system for the Kennedy Center consists of two banks of 4 3,500 lbs. elevators to serve the needs of the patrons. One bank is located off of the Hall of States and the other off of the Hall of Nations. Two cars from each bank service the basement parking levels and all cars serve the Plaza and the Roof Terrace level.

In addition, two banks of escalators connect the three basement parking levels via a lobby located at the Center of the complex.

A number of service cars are located in each of the theaters. A large freight car is located in each of the three theaters in the backstage area. A smaller freight car is also located in near proximity to the larger car in the Concert Hall. The freight cars serve from the Basement (Level A) (El.27'-0") to the Roof Terrace level (El.109'-0") except for the large freight car serving the Opera House. This car terminates at the 2nd Tier level (El.84'-0"). The large service car in the Concert Hall is used by the food service operator and has on several visits had a noticeable odor (not pleasant) to it.

Existing Conditions

The existing elevator equipment was manufactured by Otis and was maintained by the manufacturer for a number of years. The equipment is now maintained by Elevator Technologies, Inc.. Representatives of the Kennedy Center and NPS stated that there are frequent service problems with the elevators, a complaint that was expressed by many during the course of this audit. Indeed, the maintenance of the elevators appears at this time to be more reactive than preventative in nature. NPS is reviewing the elevator maintenance contract at this time.

Analysis

The elevator service is logically placed to move large numbers of people within the theater complex. The service cars appear to be adequate for their purpose as well. The major concern Centers around the repair and maintenance of the equipment by the maintenance company.

In terms of circulation, the use of the Atrium Gallery for functions eliminates any direct connection between the two elevator banks at the Roof Terrace level on a random basis.

SECTION 2.7 - STRUCTURAL

The Kennedy Center is a steel framed structure with framed concrete floor slabs. The basement levels are generally eleven inch thick flat slab concrete construction. The roof level is supported by large steel trusses that span over the opera and symphony halls, along with conventional steel and concrete framing in areas between the theaters. The roof deck is generally normal weight concrete on metal deck.

The fireproofing for the structural steel is a combination of concrete, asbestos and cementitious materials, depending on the location.

Based on a review of the structural plans, it does not appear that there is any additional capacity designed into the system to, say, support an additional floor over the Roof Terrace level.

SECTION 2.8 - MECHANICAL SYSTEMS

HVAC SYSTEM

System Description

The Kennedy Center is an all electric installation. Cooling is provided by three electric centrifugal refrigeration machines located in the Sub-Subbasement (Level C). Condenser water is supplied directly from the Potomac River to a large pump room also on Basement Level C where it is screened and then pumped to the refrigeration plant. Chilled water from the central plant is circulated to the individual fan rooms by three large electric pumps.

For heating and cooling, the building is logically split into three zones which individually service the three theater complexes. Air Handling Units AC-1T to AC-8T service the Eisenhower Theater, Terrace Theater and related spaces. AHU AC-1O to AC-9O serve the Opera House and AHU AC-1S to AC-6S service the Concert Hall and related spaces.

The air distribution system is a constant volume system with terminal reheat devices. In general, the air handling systems appear to have been designed for a low noise criteria of NC-25 and as a result, these systems are low pressure constant volume systems. Heating is provided by zoned reheat boxes located in the ductwork which are in turn supplied with hot water by small electric boilers located in the individual machine rooms.

The office areas in the Eisenhower Theater area are supplied from a dual duct constant volume system supplied by AC-7-T with terminal reheat devices.

Existing Conditions

In general, the mechanical system of the Kennedy Center is in fair to good condition. The Park Service maintains a staff of personnel who service all mechanical and electrical equipment.

Analysis

When designed, the choice of an all electric operation of the Kennedy Center was an economical decision, based on the cost of energy and the favorable rates negotiated with the utility. Today, however, the cost of energy has risen greatly and if given the same choices today, it is unlikely that this building would be constructed as an all electric facility. The constant volume system with reheat coils is required for the low velocity acoustic requirements of the theaters, but is not an appropriate system insofar as energy consumption and office occupancy needs are concerned.

The capacity of the systems appears to be adequate for the uses that they were designed for. However, the piecemeal alterations that have been performed over the years have been such that little attention has been paid to also modifying the HVAC systems where it would have been appropriate. For example, some rooms originally designed as lounges have been subdivided and additional HVAC supply and return diffusers were not added.

This makes the HVAC system incapable of adequately servicing many of these office areas. This coupled with the fact that the actual number of occupants greatly exceeds the original design loads leads to many conditions where the HVAC service is basically poor.

The various theater managers have complaints about the environmental conditions of the theaters, probably stemming from control deficiencies. The ability to control the cooling of the Opera House was the most serious concern in this regard, with many complaints from patrons noted.

The Park Service is far more successful at maintaining the mechanical equipment than private contractors are able to maintain the public spaces and the theaters.

The existing HVAC system has some additional capacity in the refrigeration plant. This capacity could possibly be used for some building expansion, depending on configuration.

PLUMBING/FIRE PROTECTION SYSTEM

System Description

All below grade areas and backstage areas are sprinkled, with a few minor exceptions. Park Service and the Kennedy Center personnel, in conjunction with the Center's insurance carrier, have surveyed the building and have recommended certain improvements and additions to the system (*Loss Prevention Reports 43734.71 and 43734.71A by Affiliated FM Insurance*). These include the addition of a diesel or electric fire pump supplying the system as well as revisions to the sprinkler system in storage areas and in the seating areas of all houses. At this time, the Kennedy Center is adding the fire pump but does not intend to add sprinklers in the seating areas.

Analysis

Based on the Factory Mutual Reports, it appears that the system is adequate for the level of protection that it was designed for, assuming that the booster pump is installed. Careful adherence to the FM recommendations by Kennedy Center in lieu of adding the addition heads may reduce the level of risk in storage areas. This is a situation which must be monitored continuously.

SECTION 2.9 - ELECTRICAL SYSTEMS

System Description

There is significant electrical capacity in this building as a result of the all electric equipment. 13.75kv power is supplied from seven direct taps to the PEPCO grid which is located under the Rock Creek & Potomac Parkway. This power is then stepped down to 480/208 volts for distribution in the building.

Existing Conditions

The service appears to be fairly well maintained *except* on the utility side of the service. PEPCO does not appear to have performed any significant maintenance on their equipment in quite some time, although the Park Service is monitoring this condition.

Representatives of the Kennedy Center and NPS indicated that during the energy crisis of 1974, steps were taken by the Park Service to reduce the amount of energy that was consumed at the Center. Lighting levels were reduced throughout the Center. In many instances, these lighting levels were never restored, which has led to many areas having less than adequate light which creates a somewhat dingy appearance of many of the public spaces.

Analysis

There is adequate power available for use by the Kennedy Center. The lack of maintenance by PEPCO could lead to problems with the equipment in the future and possible power outages.

SECTION 2.10 - BUILDING OPERATIONS

Overview

In the original legislation that established the John F.Kennedy Center for the Performing Arts (*Public Law 85-874, 72, Stat.1698, as amended*, and *Public Law 88-260, 78 Stat.4, as amended*) very definite responsibilities for the operation of the Center were established. These responsibilities were further defined in an agreement dated July 1, 1973 between the Secretary of the Interior and the Board of Trustees of the John F. Kennedy Center for the Performing Arts [EXHIBIT D].

U.S. Park Service Responsibility

In very broad terms, the Park Service is responsible for the maintenance, security, information and janitorial services for the Center. According to the 1973 agreement, the Park Service is responsible for these items under the following conditions:

Maintenance

The National Park Service is responsible for providing all janitorial service to the Center. Janitorial service is provided by Metropolitan Cleaning Corporation under an 8A Small Business Act program. The current level of maintenance is acknowledged by both the Park Service and the Kennedy Center to be poor given the prominence of this building. Typical day to day maintenance is somewhat superficial and maintenance following events at the center appear to be inadequate to prevent further deterioration of the Center's finishes.

Specific complaints from various representatives concern the lack of timely and thorough cleaning of the various performance halls following functions as well as the generally low level of cleaning that occurs in the Center.
The Park Service is charged with maintaining the Center building and grounds consistent with high quality theater and public memorial facilities. This maintenance is to a reasonable standard and includes replacement of parts due to normal wear and tear.

The facilities that the Park Service maintains with their own forces, principally the mechanical systems and the grounds are fairly well maintained, given the available funds that are on hand. The Park Service has developed a cyclical maintenance program [EXHIBIT E] that targets those components of the building that must be repaired or replaced on a periodic basis. This maintenance program is discussed further on in this report.

Maintenance that is left to outside vendors is less successful. The elevator maintenance contract with Elevator Technologies, Inc. groups the maintenance of the

Kennedy Center elevators with a number of other buildings under the control of the Park Service. It appears that controlling this contractor and requiring him to perform more preventative rather than reactive maintenance is inhibited by the fact that the contract is spread over a number of buildings.

Housekeeping quality is also marginal at best.

Information

The Park Service is to provide information to the public to inform them of the Kennedy Center's role as a public memorial. In fact, it is the Friends who provide most of this service.

Security

The Park Service police maintains a staff of about 28 police officers to maintain 24 hour security to the complex.

Janitorial

Exclusions

The Park Service's responsibility does not extend to any functions regarding the performing arts. In addition, all major repairs or maintenance resulting from design or construction failure or defects are not the responsibility of the Park Service according to the agreement.

The cyclical maintenance program is a direct outgrowth of this interpretation. As pointed out elsewhere in this report, there are many areas that can be consider in need of repair or maintenance. In many instances, deciding what is exactly maintenance and what is repair is a subjective issue. This, coupled with budget restraints, leads in many instances to deferral of repair or maintenance of items which only exacerbates the problem.

Another weak point in the cyclical maintenance program appears to be a lack of coordination between the Park Service and the Kennedy Center regarding a vigorous annual review of performance for the past year and priorities for the coming year. However, both the Park Service and Kennedy Center management are aware of this issue and are actively seeking to remedy this concern.

Representatives of the Park Service also indicated that there has been some delay in implementing funded repairs due to the nature of the procurement process existing within the service.

Kennedy Center Responsibility

Definition of responsibility

The Board of Trustees of the Kennedy Center are responsible for all performing arts functions, parking, food service and education functions. As such, the theater houses are all run by the Kennedy Center and restaurant and parking operations are run by independent contractors.

The nature of Kennedy Center operations are discussed in the programming section of this report.

Parking Operations

The parking facilities are operated under contract to APCOA.

Restaurant Operations

The restaurant operations are run under contract to Restaurant Associates. Four facilities are operated under this contract; the three Roof Terrace restaurants and an employees cafeteria in the basement (Level A) level. The current contract is about to expire and the Kennedy Center is in discussions with the operator regarding improvements to the existing facilities and service.

SECTION 3 - RECOMMENDATIONS

The following recommendations are the result of the review of the physical condition of the Kennedy Center by Cushman & Wakefield. The recommendations regarding repair and/or modifications to the Center will eventually fall into two categories: existing building repairs and future modifications. This preliminary report addresses the existing building repairs. Additional modifications are anticipated but their exact nature will be contingent on the results of the programming study and designs that are developed as a result.

EXISTING BUILDING REPAIRS

EXTERIOR ENCLOSURE

Exterior Wall

It is the recommendation of Cushman & Wakefield that the Kennedy Center conduct a thorough engineering evaluation of the condition of the exterior stonework, including the various fascias. In addition, all existing sealant in the vertical stone facing of the building should be removed and new, non-staining sealant installed. Following this work, inspections should be performed every two years.

Roof and Plaza Surfaces

Main Roof

The maintenance program for the main roof should be reviewed and a preventative maintenance of the main roof surface should be performed on an annual basis. This program should *not* be subject to deferral due to budget constraints.

The marble copings at the roof must be replaced. These should *not* be replaced with the same marble, lest the problem reoccur. A cast stone or granite should be used in lieu of the marble. Repair and/or replacement of the cap flashing should occur as part of this replacement.

The roofing membrane of the roof canopy requires replacement. A new, single ply membrane roofing surface should be installed with attention given to providing positive slope to the existing roof drains or modifying these drains to provide adequate drainage.

Roof Terrace

The roof terrace paving requires repair and some modification to allow additional movement of the pavement due to expansion and contraction. All sealant and grout should

be removed from the paving and replaced. This will require resetting of some pavers, replacement of damaged pavers and sawcutting new joints. Additional width sealant joints should be introduced at the four corners of the building to allow additional movement.

The roof terrace planters should be rewaterproofed. This would involve removal of all planting material and existing waterproofing. A new waterproofing membrane would then be installed, protection board and insulation added and planting material replaced. In addition, existing drainage and irrigation systems will require refurbishment.

Plaza Terrace

It is our recommendation that the plaza terrace pavement and associated planter claddings be replaced. The replacement material should not be marble as this material is not well suited to the environmental conditions of Washington, D.C.. It is assumed at this point that a suitable granite could be found to act as the replacement material. In addition, the thickness of the replacement material should be studied as it is our opinion that the present 7/8" is too thin to provide a long lasting finish.

The replacement would entail removal of all marble and waterproofing down to the structural slab. New waterproofing under the Plaza Terrace and planters would be installed along with new expansion joints. Pavers would be placed on a new setting bed over the waterproofing membrane. As with the original roof terrace repair, additional slope to drains must be provided.

The waterproofing over the service drive that is located east of the Plaza Terrace Entry Drive must be inspected and either repaired or replaced, depending on findings. This will most likely require the excavation of the grass areas in this area and possibly the planted areas as well.

The Plaza Drive median fountains and planters should be modified to allow better movement of trucks servicing the Eisenhower Theater and Opera House. The recommendations of the consulting engineer appear to be a viable solution.

INTERIORS

Parking Areas

The single most critical repair that needs to occur in the Kennedy Center is the replacement of defective concrete slabs in the parking areas. It is our understanding that the Park Service has requested funding in the current budget and ideally this work should begin during 1989 in line with the Raths, Raths and Johnson recommendations.

As part of this repair project, we recommend that the leakage in the duct trenches and through the exterior walls of the service drive and tunnel be investigated and repaired.

Theaters/Public Areas

The majority of the repairs to the Theaters and related public areas are mostly minor or cyclical in nature. These include repair and selective replacement of the Roof Gallery flooring, refurbishing of wood paneling, carpet replacement and the like. Most items would presumably fall into the area of cyclical maintenance.

In addition, a review by an independent consulting engineer of the air handling systems serving the theaters is recommended. This review should be performed in conjunction with any changes that are made as a result of the recommendations of the programming portion of this study.

Office/Administration Areas

Any modifications to the office and administration areas would be as a result of the outcome of the program study. It is assumed that the Kennedy Center will retain an architect to review this program and produce a schematic design of a capital improvement program. As part of this program, we assume that a certain amount of relocation of facilities will occur. When the scope of these relocations are known, then exact recommendations can be developed regarding the renovation of existing areas.

Mechanical Areas

The same comments apply to the mechanical systems as the office/administration areas. There appears to be adequate capacity in the existing systems to accommodate present needs and perhaps a portion of any future needs.

ASBESTOS

An asbestos management program should be instituted by the Park Service and the Kennedy Center and reviewed on an annual basis. Although it does not appear from the various correspondence available that there is a serious problem, the lack of any central point of responsibility within the various operating groups could lead to problems not being

corrected.

VERTICAL TRANSPORTATION

The current contract with the elevator maintenance company should be reviewed and strengthened. The elevators should be better maintained than they presently are. Any modifications to present service is again contingent on how the programming recommendations are interpreted into physical form.

SECTION 4 - COST ESTIMATE

The following estimate was prepared by Cushman & Wakefield and relys on cost data supplied by various contractors and cost estimating firms. The estimate is addresses only those items which would not be repaired and/or replaced as part of a normal cyclical maintenance program.

This estimate does not address any expansion, renovation or relocation of interior facilities which may be indicated as part of the programming section of this report. Cost for these items will be developed as part of an overall design scheme.

This estimate should be considered as *very* preliminary. Cost will be effected by many factors, not the least of which is the final design. Decisions regarding detailing, overall contract scope, timing, etc. can all have a profound effect on the eventual cost. It is our recomendation that this estimate be used as a guideline for the Kennedy Center to plan for probable future repairs.

Kennedy Center for the Performing Arts — Current Date: 01/20/89
PRELIMINARY COST ESTIMATE — Previous Revision 01/12/89

ITEM	QUANTITY	UNIT	UNIT RATE	TOTAL COST	TOTAL ELEMENT COST
1. Parapet Replacement	1,620	lf	100.00	162,000	
Element Total					162,000
ROOF TERRACE REPAIRS					
2. Roof Terrace Pavers	58,060	sf			
* Remove and recaulk joints	23,000	lf	5.00	115,000	
* Remove and regrout joints	50,000	lf	3.00	150,000	
* Reset pavers (10%)	5,806	sf	12.00	70,000	
* Replace pavers (4%)	2,322	sf	22.00	51,000	386,000
3. Roof Terrace Planters					
* Remove and replace waterproofing	1,988	lf	250.00	497,000	497,000
* Remove and reset marble					
* Replace 5% marble					
* Remove and replace plantings					
* Irrigation system repair					
4. Roof Terrace Canopy					
* Remove and replace roofing	17,580	sf	8.50	149,000	149,000
Element Total					1,032,000
PLAZA TERRACE REPAIRS					
5. Plaza Terrace Replacement					
* Demolition	70,500	sf	10.00	705,000	
* 4cm granite material	70,500	sf	16.00	1,128,000	
* Waterproofing Membrane	70,500	sf	6.00	423,000	
* Installation	70,500	sf	20.00	1,410,000	
* Curbs	750	lf	100.00	75,000	3,741,000

Kennedy Center for the Performing Arts
PRELIMINARY COST ESTIMATE

Current Date: 01/20/89
Previous Revision 01/12/89

ITEM	QUANTITY	UNIT	UNIT RATE	TOTAL COST	TOTAL ELEMENT COST
6. Continuous planter repairs	1,412	lf	350.00	494,000	494,000
* Remove and replace waterproofing					
* 3cm granite material					
* Remove and replace plantings					
* Waterproof membrane					
* Installation					
* Irrigation system repair					
7. Freestanding planter repairs	30	ea	5,000.00	150,000	150,000
* See item 6					
Element Total					4,385,000
PLAZA TERRACE DRIVE REPAIRS/ALTERATION					
8. Waterproofing Repairs					
* Repair median tree wells	16	ea	4,000.00	64,000	
* Perimeter fndtn wall waterproof	690	lf	75.00	52,000	116,000
9. Truck Clearance Alterations					
* Demolition	6,000	sf	15.00	90,000	
* Structural Steel	5	tons	3,000.00	15,000	
* New conc structure, waterproof	6,000	sf	20.00	120,000	
* Protection	6,000	sf	5.00	30,000	255,000
Element Total					371,000
DIRECT COST OF REPAIRS					
TOTAL				5,950,000	5,950,000
CONTINGENCY					
10.Contingency (10%)	-	ls	10%	595,000	595,000
TOTAL DIRECT COST OF REPAIRS					
TOTAL					6,545,000

Kennedy Center for the Performing Arts
PRELIMINARY COST ESTIMATE

Current Date: 01/20/89
Previous Revision 01/12/89

ITEM	QUANTITY	UNIT	UNIT RATE	TOTAL COST	TOTAL ELEMENT COST
GENERAL CONDITIONS & G.C.FEE					
11.General Conditions/Fees			20%	1,309,000	1,309,000
TOTAL CONSTRUCTION COST					
TOTAL					7,854,000
SOFT COSTS					
12.Soft Cost @ 30% of Construction			30%	2,356,200	2,356,200
13.Escalation to bid	2 years		6%	612,612.00	612,612.00
TOTAL ESTIMATED COST OF CONSTRUCTION					
TOTAL					10,822,812

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

CAPITAL IMPROVEMENTS

PARKING GARAGE REPAIRS

Four million dollars was appropriated in Fiscal Year 1990 to facilitate needed engineering services and commence construction to the rapidly deteriorating parking garage. An additional twelve million dollars will be needed to complete the project.

STRUCTURAL AND MARBLE REPAIRS

Planning and Design	$ 1,240,000
Construction	
1. Parapet Replacement	162,000
Roof Terrace Repairs	
2. Roof Terrace Pavers - Remove and recaulk joints - Remove and regrout joints - Reset pavers (10%) - Replace pavers (4%)	386,000
3. Roof Terrace Planters - Remove and replace waterproofing - Remove and reset marble - Replace 5% marble - Remove and replace plantings - Irrigation system repair	497,000
4. Roof Terrace Canopy - Remove and replace roofing	149,000
Element Total	$ 1,032,000
Plaza Terrace Repairs	
5. Plaza Terrace Replacement - Demolition - 4cm granite material - Waterproofing Membrane - Installation - Curbs	$ 3,741,000

6.	Continuous planter repairs - Remove and replace waterproofing - 3 cm granite material - Remove and replace plantings - Waterproof membrane - Installation - Irrigation system repair	494,000
7.	Freestanding planter repairs - See Item 6	150,000
	Element Total	$ 4,385,000

Plaza Terrace Drive Repairs/Alteration

8.	Waterproofing Repairs - Repair median tree wells - Perimeter foundation wall waterproof	116,000
9.	Truck Clearance Alterations - Demolition - Structural Steel - New concrete structure, waterproof - Protection	255,000
	Element Total	$ 371,000
Total Direct Construction Costs		$ 5,950,000
Contingencies, Inflation and Fees		4,878,000
Gross Construction Cost		$ 10,828,000
	Total Project Cost	$ 12,068,000

MECHANICAL SYSTEM REPAIRS (Highest Priority Items Only)

Planning and Design		$ 272,000
Construction		
1.	Replace Coils in Air Handlers	768,000
2.	Repair Chilled Water System Re-tub Condenser/Chillers	600,000
Total Direct Construction Cost		$ 1,368,000
Contingencies, Inflation and Fees		1,004,000
	Gross Construction Cost	2,372,000
	Total Project Cost	$ 2,644,000

CYCLIC MAINTENANCE PROJECTS - DEFERRED

Project	Amount
Minor structural inspection	$ 30,000
Inspect, clean, polish interior marble estimated cost - $40/25 sq. ft. sections. This would be on-going each year until all areas are complete.	50,000
Refinish/reseal/stain - North/South Gallery floors	100,000
Inspect/recaulk/regrout - vertical expansion joints This should be done ASAP before major damage occurs	130,000
Paint ceiling - Grand Foyer, Halls of Nations/States	140,000
Paint exterior columns	100,000
Major structural inspection To sound all outside marble, vertical fascia, soffits	150,000
Replacement of chilled water/heating coils On-going each year until all coils are replaced.	50,000
Repaving Potomac Freeway ramp/circle	100,000
Sidewalk repair/replacement	100,000
Replace lock/key system	50,000
Roof repairs	150,000
Replace terrazzo floors - ladies rooms	50,000
Replace terrazzo floors - men's rooms	50,000
Paint upper/lower soffits This should be done after leak repairs are completed	130,000
Replace vinyl floor - hallways/dressing room level	40,000
Paint Grand Foyer walls	50,000
TOTAL	$1,470,000

2/90

HANDICAPPED ACCESSIBILITY COMPLIANCE

American Film Theater - Improve seating access

Atrium - Rest Room - Provide access

Concert Hall - Box Tier - Provide toilet room access
1st & 2nd Tiers - Provide rest room and seating access
Orchestra Level - Provide seating access
Rest rooms - Replace fixtures to meet standard

Eisenhower Theater - Box Tier - Provide rest room access
First Tier - Provide rest room and seating access
Orchestra - Provide seating and telephone access
Rest Room - Replace fixtures to meet standard

Theater & Lobbies - Elevator Banks - Install raised characters at elevator entrances, make car controls accessible

Opera House - Box Tier - Make drinking fountain accessible
1st & 2nd Tier - Provide access to seating, toilet room, drinking fountain and telephone
Orchestra Level - Provide access to seating
Rest Room - Provide access to drinking fountain

Parking Garage - Modify lobby doors, make drinking fountain and telephones accessible

Plaza Entrance - Improve curb ramp

Terrace - Rest room - Replace fixtures to meet standard
Restaurant - Provide cafe' rest room access
Theater Rest room - Replace fixtures to meet standard

Estimated Cost - $1,000,000

ARTHUR ANDERSEN &CO.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS AND THE NATIONAL SYMPHONY ORCHESTRA

FINANCIAL STATEMENTS
AS OF OCTOBER 1, 1989, AND OCTOBER 2, 1988,
TOGETHER WITH AUDITORS' REPORT

ARTHUR ANDERSEN & CO.

1666 K STREET, N.W.
WASHINGTON, D.C. 20006
(202) 862-3100

December 18, 1989

Report of Independent Public Accountants

To the Board of Trustees of
The John F. Kennedy Center for the Performing Arts:

We have audited the accompanying balance sheets of The John F. Kennedy Center for the Performing Arts (a not-for-profit organization created by an act of the United States Congress) and the National Symphony Orchestra as of October 1, 1989, and October 2, 1988, and the related statements of operations, changes in fund balances and cash flows for the fiscal years then ended. These financial statements are the responsibility of the Center's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra as of October 1, 1989, and October 2, 1988, and the results of their operations and their cash flows for the fiscal years then ended, in conformity with generally accepted accounting principles.

Arthur Andersen & Co.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

BALANCE SHEETS

AS OF OCTOBER 1, 1989, AND OCTOBER 2, 1988

ASSETS

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
CURRENT ASSETS:					
Cash and cash equivalents	$ 201,644	$11,156,119	$ -	$11,357,763	$13,681,169
Accounts receivable, net of allowance for doubtful accounts of $63,568 in 1989 and $131,687 in 1988	1,750,118	484,664	-	2,234,782	2,062,960
Prepaid expenses	2,210,891	-	-	2,210,891	2,467,368
Investments in productions	-	-	-	-	5,000
Gift shops inventory	253,599	-	-	253,599	219,001
Pledges receivable	638,176	1,499,916	-	2,138,092	2,267,161
Marketable securities and other investments	-	13,051,381	-	13,051,381	9,808,868
Other	-	-	-	-	91,730
Interfund balances	845,621	(974,503)	128,882	-	-
Total current assets	5,900,049	25,217,577	128,882	31,246,508	30,603,257
OTHER ASSETS:					
Pledges receivable	500,000	3,906,444	-	4,406,444	3,587,403
Land, building, improvements and equipment, net of accumulated depreciation of $32,229,504 in 1989 and $29,943,513 in 1988	-	-	55,774,714	55,774,714	55,159,385
Total other assets	500,000	3,906,444	55,774,714	60,181,158	58,746,788
Total assets	$6,400,049	$29,124,021	$55,903,596	$91,427,666	$89,350,045

The accompanying notes are an integral part of these balance sheets.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

BALANCE SHEETS

AS OF OCTOBER 1, 1989, AND OCTOBER 2, 1988

LIABILITIES AND FUND BALANCES

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
CURRENT LIABILITIES:					
Checks written in excess of book balance	$ 316,402	$ -	$ -	$ 316,402	$ -
Accounts payable and accrued liabilities	3,297,552	-	-	3,297,552	3,112,604
Future performance receipts (Note 1)	8,428,085	-	-	8,428,085	7,972,509
Deferred grants and contributions	2,558,276	274,672	128,882	2,961,830	4,218,633
Other deferred revenue	468,870	-	-	468,870	698,979
Loan payable (Note 6)	-	-	-	-	400,000
Obligations under capital leases	-	-	23,805	23,805	28,293
Obligation to U.S. Treasury (Note 5)	-	-	200,000	200,000	200,000
Total current liabilities	15,069,185	274,672	352,687	15,696,544	16,631,018
LONG-TERM LIABILITIES:					
Deferred grants and contributions	500,000	1,497,000	-	1,997,000	948,333
Accrued pension cost (Note 10)	3,145,445	-	-	3,145,445	3,039,283
Loan payable (Note 6)	2,400,000	-	-	2,400,000	2,400,000
Obligations under capital leases	-	-	73,881	73,881	86,118
Obligation to U.S. Treasury (Note 5)	-	-	5,200,000	5,200,000	5,400,000
Total long-term liabilities	6,045,445	1,497,000	5,273,881	12,816,326	11,873,734
Total liabilities	21,114,630	1,771,672	5,626,568	28,512,870	28,504,752
CONTINGENCIES AND COMMITMENTS (Note 7)					
FUND BALANCES (DEFICIT)	(14,714,581)	27,352,349	50,277,028	62,914,796	60,845,293
Total liabilities and fund balances	$ 6,400,049	$29,124,021	$55,903,596	$91,427,666	$89,350,045

The accompanying notes are an integral part of these balance sheets.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENTS OF OPERATIONS

FOR THE FISCAL YEARS ENDED OCTOBER 1, 1989, AND OCTOBER 2, 1988

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
OPERATING REVENUES:					
Box office receipts	$30,204,980	$ -	$ -	$30,204,980	$32,659,976
Theater license fees	3,844,710	-	-	3,844,710	4,161,790
Occupancy fees	314,529	-	-	314,529	363,937
Gift shop sales, net of cost of sales of $536,617 in 1989 and $485,074 in 1988	538,832	-	-	538,832	492,258
Concessions	2,152,434	-	-	2,152,434	1,959,841
Investment income	2,076,669	259,392	-	2,336,061	1,980,594
Membership fees	1,803,061	-	-	1,803,061	1,746,729
Estimated value of donated services	319,707	-	-	319,707	292,500
Royalties and share of profits	1,147,679	-	-	1,147,679	1,340,894
Other	1,385,176	-	-	1,385,176	823,627
Total operating revenues	43,787,777	259,392	-	44,047,169	45,822,146
OPERATING EXPENSES:					
Attractions' share of receipts	30,204,980	-	-	30,204,980	32,659,976
Theater operating expenses (net of reimbursed expenses of $26,980,821 in 1989 and $25,954,531 in 1988)	(44,012)	-	-	(44,012)	37,723
Indirect and administrative expenses	6,804,987	-	-	6,804,987	5,677,175
Fund-raising expenses	2,691,162	-	-	2,691,162	1,751,745
Public service activities	749,655	-	-	749,655	949,795
Professional services	1,127,118	-	-	1,127,118	1,103,297
Interest	387,384	-	-	387,384	729,454
Depreciation	-	-	2,667,782	2,667,782	2,591,969
Maintenance and repairs	354,114	-	-	354,114	396,205
Share of National Park Service expenses	1,120,225	-	-	1,120,225	1,183,649
Estimated value of donated services	319,707	-	-	319,707	292,500
Net realized (gains) losses on investments	-	(43,688)	-	(43,688)	404,425
Total operating expenses	43,715,320	(43,688)	2,667,782	46,339,414	47,777,913
OPERATING NET SURPLUS (DEFICIT) BEFORE PROGRAMMING AND CONTRIBUTIONS	72,457	303,080	(2,667,782)	(2,292,245)	(1,955,767)
PROGRAMMING:					
National Symphony Orchestra programming costs	(6,233,437)	-	-	(6,233,437)	(5,725,150)
National Symphony Orchestra designated support	3,755,937	-	-	3,755,937	4,073,320
NSO programming net deficit	(2,477,500)	-	-	(2,477,500)	(1,651,830)
Kennedy Center programming costs	(5,476,793)	(222,835)	-	(5,699,628)	(6,717,104)
Kennedy Center designated support	2,394,461	324,659	-	2,719,120	2,887,695
KC programming net deficit	(3,082,332)	101,824	-	(2,980,508)	(3,829,409)
PROGRAMMING NET DEFICIT	(5,559,832)	101,824	-	(5,458,008)	(5,481,239)
OPERATING DEFICIT BEFORE CONTRIBUTIONS	(5,487,375)	404,904	(2,667,782)	(7,750,253)	(7,437,006)
CONTRIBUTIONS:					
Corporate Fund	2,860,329	-	-	2,860,329	2,152,083
Kennedy Center Honors Gala Benefit	1,471,383	-	-	1,471,383	1,260,500
General	1,286,753	2,161,251	1,840,040	5,288,044	2,889,679
Capital Campaign - Working capital	200,000	-	-	200,000	340,000
Total contributions	5,818,465	2,161,251	1,840,040	9,819,756	6,642,262
NET SURPLUS (DEFICIT)	$ 331,090	$2,566,155	$ (827,742)	$ 2,069,503	$ (794,744)

The accompanying notes are an integral part of these statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENTS OF CHANGES IN FUND BALANCES

FOR THE FISCAL YEARS ENDED OCTOBER 1, 1989, AND OCTOBER 2, 1988

	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds
FUND BALANCES (DEFICIT), October 4, 1987	$(12,277,251)	$24,024,534	$49,892,754	$61,640.037
Net surplus (deficit) for the 52 weeks ended October 2, 1988	461,812	761,660	(2,018,216)	(794,744)
Appropriation for the acquisition of fixed assets, which excludes $479,000 of contributed assets and proceeds of asset dispositions	(1,570,436)	-	1,570,436	-
FUND BALANCES (DEFICIT), October 2, 1988	(13,385,875)	24,786,194	49,444,974	60,845,293
Net surplus (deficit) for the 52 weeks ended October 1, 1989	331,090	2,566,155	(827,742)	2,069,503
Appropriation for the acquisition of fixed assets, which excludes $1,630,000 of contributed assets and proceeds of asset dispositions	(1,659,796)	-	1,659,796	-
FUND BALANCES (DEFICIT), October 1, 1989	$(14,714,581)	$27,352,349	$50,277,028	$62,914,796

The accompanying notes are an integral part of these statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENTS OF CASH FLOWS

FOR THE FISCAL YEARS ENDED OCTOBER 1, 1989, AND OCTOBER 2, 1988

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
CASH FLOWS FROM OPERATING ACTIVITIES:					
Net surplus (deficit)	$ 331,090	$ 2,566,155	$ (827,742)	$ 2,069,503	$ (794,744)
Adjustments to reconcile net surplus (deficit) to net cash provided by operating activities-					
Depreciation	–	–	2,667,782	2,667,782	2,591,969
Contributed equipment	–	–	(1,630,000)	(1,630,000)	(479,000)
Write-offs of investments in productions	478,000	–	–	478,000	1,204,407
Changes in assets and liabilities:					
Decrease (increase) in accounts receivable	69,215	(241,037)	–	(171,822)	204,096
Decrease (increase) in prepaid expenses	256,477	–	–	256,477	(1,065,661)
Decrease (increase) in gift shops' inventory	(34,598)	–	–	(34,598)	(11,663)
Decrease (increase) in pledges receivable	327,259	(1,017,231)	–	(689,972)	816,321
Decrease (increase) in other assets	91,730	–	–	91,730	(91,730)
Decrease (increase) in interfund balances	(634,243)	414,946	219,297	–	–
Increase (decrease) in checks written in excess of book balance	316,402	–	–	316,402	–
Increase (decrease) in accounts payable and accrued liabilities	184,948	–	–	184,948	(293,753)
Increase (decrease) in future performance receipts	455,576	–	–	455,576	2,609,843
Increase (decrease) in deferred grants and contributions	(1,281,877)	1,293,038	(219,297)	(208,136)	(110,037)
Increase (decrease) in other deferred revenue	(230,109)	–	–	(230,109)	398,289
Increase (decrease) in accrued pension cost	106,162	–	–	106,162	79,575
Total adjustments	104,942	449,716	1,037,782	1,592,440	5,852,656
Net cash provided by operating activities	436,032	3,015,871	210,040	3,661,943	5,057,912
CASH FLOWS FROM INVESTING ACTIVITIES:					
Net investments in productions	(473,000)	–	–	(473,000)	(1,009,407)
Purchases of marketable securities and other investments	–	(3,242,513)	–	(3,242,513)	(1,640,603)
Fixed asset purchases, excluding $1,630,000 in 1989 and $479,000 in 1988 of contributed equipment	–	–	(1,653,111)	(1,653,111)	(1,405,943)
Appropriation for the acquisition of fixed assets	(1,659,796)	–	1,659,796	–	–
Net cash provided by (used in) investing activities	(2,132,796)	(3,242,513)	6,685	(5,368,624)	(4,055,953)
CASH FLOWS FROM FINANCING ACTIVITIES:					
Proceeds from issuance of standby revolving credit facility	400,000	–	–	400,000	4,000,000
Principal repayments of standby revolving credit facility	(800,000)	–	–	(800,000)	(1,200,000)
Repayments under line-of-credit agreement	–	–	–	–	(2,000,000)
Repayments under capital lease obligations	–	–	(16,725)	(16,725)	(59,246)
Principal repayments of obligation to U.S. Treasury	–	–	(200,000)	(200,000)	(200,000)
Net cash provided by (used in) financing activities	(400,000)	–	(216,725)	(616,725)	540,754
NET INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS	(2,096,764)	(226,642)	–	(2,323,406)	1,542,713
CASH AND CASH EQUIVALENTS, beginning of year	2,298,408	11,382,761	–	13,681,169	12,138,456
CASH AND CASH EQUIVALENTS, end of year	$ 201,644	$11,156,119	$ –	$11,357,763	$13,681,169

The accompanying notes are an integral part of these statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

NOTES TO FINANCIAL STATEMENTS

OCTOBER 1, 1989, AND OCTOBER 2, 1988

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES:

Organization Background

The John F. Kennedy Center for the Performing Arts (the "Center") was created by an act of the United States Congress in 1958 (the National Cultural Center Act, amended in 1964 and presently known as The John F. Kennedy Center Act -- the "Act"), as an independently administered bureau of the Smithsonian Institution. The Center was created to serve as a presidential memorial and as the national cultural center and is specifically directed and empowered by the Act to administer the Center's building and to develop and present a broad array of performing arts programs, including theater, music, opera, ballet, dance, and educational and public service activities both in Washington, D.C., and across the country.

The Center is governed by a 45-member Board of Trustees (the "Board"). The Board is composed of 30 general trustees who must be U.S. citizens and are appointed by the President of the United States, 9 trustees designated ex-officio representatives of the executive branch, and 6 congressional representative trustees. Each trustee serves a term of 10 years.

On October 1, 1986, the Center entered into an affiliation agreement (the "Agreement") with the National Symphony Orchestra Association of Washington, D.C. (the "Association"). The purpose of the affiliation, among other things, was (1) to achieve greater operating efficiencies (2) to strengthen fund-raising capabilities, and (3) to add to the artistic lustre and potential of each organization and, thus, improve the Center's and the Association's long-term prospects. Under the terms of the Agreement, the administrative (other than those directly associated with the artistic operations of the Association), fund-raising, sales, marketing, public affairs, and accounting responsibilities previously performed by the Association are now performed by the Center. The Association maintains its corporate charter and existence.

Under the terms of the Agreement, which superseded all other agreements between the Center and the Association, the Center assumed responsibility for the payment of the liabilities of the Association as of October 1, 1986, including the unfunded pension obligation as more fully described in Note 10, as well as all future operating costs of maintaining the National Symphony Orchestra ("NSO") as the resident orchestra of the Center. In return, the

Association transferred its endowment funds to the trust account of the Center. These endowment funds are segregated and any restrictions on their use continue to be observed. In connection with the affiliation, the Association's Board approved the reallocation of $2,350,000 of available fund balances from its endowment funds to the Operating Fund. Substantially all of the income from the Association's endowment funds, as well as any portion of the principal that may be distributed under the conditions of the relevant trust agreements, will be paid into the Center's operating account to be used by the Center in meeting its obligations. The Agreement was made permanent by action of the Center's and Association's Boards in April 1988.

The accompanying financial statements reflect the operations of the NSO within the Operating Fund. The Association's endowment funds are combined with the Restricted and Designated Funds of the Center.

Tax-Exempt Status

The Center has been determined by the Internal Revenue Service to be tax exempt under Section 501(c)(3) of the Internal Revenue Code and, further, is not a private foundation under Section 509(a).

Basis of Presentation

The Center follows the accrual basis of accounting. The Center's accounting policies are in compliance with the provisions of the American Institute of Certified Public Accountants' Audit and Accounting Guide, "Audits of Certain Nonprofit Organizations."

Fiscal Year

The fiscal year ends on the Sunday closest to September 30. The Center's fiscal year consists of 52 weeks except, every fifth or sixth year, it includes 53 weeks. Both 1989 and 1988 consisted of 52 weeks.

Deferred Show Costs and Revenue

Revenue received and expenses incurred for performances ending in the succeeding fiscal year are deferred in the accompanying Balance Sheets and included in future performance receipts and prepaid expenses, respectively. All revenue and expenses related to the NSO and other series are recognized during the fiscal year in which the majority of the performances occur.

Statements of Cash Flows

For purposes of cash flows, cash equivalents are defined as marketable securities with maturities of three months or less.

Interest paid was $394,000 in 1989 and $726,000 in 1988.

Box Office Receipts

Box office receipts on the Statements of Operations represents the total amounts received by the Center for all Center-produced and other programs during the fiscal year. An equal amount is recorded as attractions' share of receipts to represent the amount earned by the production or program. The net revenue or expense earned by the Center produced or sponsored productions is reflected as Kennedy Center programming deficit and NSO programming deficit in the accompanying Statements of Operations.

Grants and Contributions

Grants and contributions for support of current activities are recorded as revenue in the respective funds to which they apply. Grants and contributions for support of future activities are deferred until earned. Pledges are recorded as receivables in the year made at their estimated realizable value.

The Center received grants of approximately $966,000 in 1989 and $926,000 in 1988 from the U.S. Department of Education for the Center's national education programs, which are congressionally mandated.

Gift Shops' Inventory

Gift shops' inventory sold at the Friends of the Kennedy Center gift shops, located in the Center's lobbies, is valued at the lower of cost (first-in, first-out) or market.

IntraCenter Charges

Theater license fees are charged for the use of the Center's facilities, whether produced by the Center or by third parties. A total of $2,541,595 in 1989 and $2,497,780 in 1988 of these IntraCenter charges are included in theater license fees and programming costs in the accompanying Statements of Operations.

Fixed Assets

Fixed assets are stated at historical cost, net of accumulated depreciation and amortization.

The Center is constructed on land titled in the name of the United States government. The U.S. National Park Service ("NPS") maintains the Center building and grounds, and the Center reimburses the NPS from nonappropriated resources the cost of maintenance allocated to Center productions and operations.

Reclassification of Fiscal Year 1988 Balances

Certain fiscal year 1988 balances have been reclassified to conform with the current-year presentation.

Investments

Restricted and Designated Funds' investments are recorded at lower of cost or market and, if donated, at their fair market value at time of donation. Investment securities consist principally of corporate bonds, commercial paper, and instruments of the U.S. Treasury and other government agencies maturing at various dates with varying interest rates. The corpus is restricted; however, income derived from such investments generally may be used in operations.

2. FUND ACCOUNTING:

The financial statements are reported in self-balancing fund groups as follows.

- o Operating Fund - This Fund is used to account for the regular activities of the Center. The Fund accounts for the activities of the General Fund, the Friends of the Kennedy Center, the Corporate Fund for the Performing Arts (see Note 3), and the working capital portion of the Kennedy Center National Performing Arts Fund.

- o Restricted and Designated Funds - The Center receives contributions, gifts, grants, and bequests which are restricted by the donor or designated by the Center for the Center's endowment or which are to be used for specific purposes. Income derived from these restricted funding sources is included in the Restricted and Designated Funds. If the income is not restricted as to use by the donor, the income is transferred to the Operating Fund. These Funds are comprised of the endowment portion of the Kennedy Center National Performing Arts Fund, the Association's Endowment Funds (see Note 1), the Abe Fortas Memorial Fund, and other donor-restricted resources.

  The Abe Fortas Memorial Fund was formed by the Center's Board to serve as an endowment to support a series of chamber music concerts. All contributions to, and all income derived from, this Fund are restricted for that purpose, and all expenditures of both income and principal must be approved by the Center's Board.

- o Fixed Asset Fund - This Fund is used to account for the acquisition and disposal of fixed assets and to allocate the cost of the fixed assets acquired over their estimated useful lives. The Act provides that the Center's Board will construct, maintain, and administer the Center. The assets and corresponding liabilities resulting therefrom have been recorded in this Fund since the Act vests responsibility for these assets in the Center's Board.

3. CORPORATE FUND FOR THE PERFORMING ARTS:

The Corporate Fund for the Performing Arts, included as a component of the Operating Fund, was established to provide annual corporate support for the ongoing activities of the Center. All amounts contributed are used to present

performing arts, education, and public service programs and to encourage the development of new theatrical and musical talents. These resources are committed to projects well in advance of the actual expenditure date, and the deferred contributions represent amounts collected and committed but not yet expended.

4. FIXED ASSETS:

Fixed assets are being depreciated using the straight-line method over the estimated useful life of the asset as summarized below and consist of the following as of October 1, 1989.

	Depreciable Life	Amount
Land	-	$ 350,000
Furniture, fixtures and office equipment	5 - 10 years	4,277,408
Theatre equipment	5 - 10 years	1,480,312
Building and improvements	5 - 50 years	79,411,962
Computer hardware and software	5 years	2,179,353
Orchestra equipment and music library	10 years	305,183
		88,004,218
Less- Accumulated depreciation		(32,229,504)
		$55,774,714

Capitalized leased equipment is amortized over the shorter of the expected useful life of the related asset or the lease term. The Center did not enter into any capitalized lease obligations during fiscal year 1989. Capitalized lease obligations of $123,312 were entered into during fiscal year 1988.

Depreciation expense is recorded as a reduction in the book value of fixed assets in the Fixed Asset Fund.

5. OBLIGATION TO U.S. TREASURY:

The Center is obligated to pay into a sinking fund, established by the U.S. Treasury Department, $200,000 per year beginning on January 1, 1987, and on each January 1 thereafter through January 1, 2016. These payments and interest earned in the sinking fund will be used to repay the original principal amount of revenue bonds issued on behalf of the Center's Board by the U.S. Treasury Department for construction of the building. The Secretary of the Treasury holds a security interest in the Center's parking revenues to secure the $200,000 per year sinking fund payment obligation.

6. LOAN PAYABLE:

In fiscal year 1988, the Center entered into an agreement with a bank for a $4,000,000 standby revolving credit facility which replaced the $2,000,000 line-of-credit agreement previously in effect. On June 20, 1989, the credit facility was amended to increase the maximum principal balance to $5,000,000 and extend the maturity date to January 1, 1996, with $500,000 reductions to commence July 1, 1991. The credit facility bears interest at the prime rate on the amount outstanding, which was $2,400,000 at October 1, 1989. The Center has pledged, as collateral for this credit facility, its interest in the Pledged Agency Account, which contains the income from certain of the endowment investments and all proceeds thereof.

7. CONTINGENCIES AND COMMITMENTS:

A claim has been filed under the Federal Tort Claims Act in the amount of $10,000,000 in connection with injuries allegedly sustained by a performer in December 1982, who appeared in a Center production. If and to the extent that the Center is liable, it is believed that any claim will be paid under the Federal Tort Claims Act and/or pursuant to insurance coverage with limits adequate to cover the claim as thus far asserted.

The Center has entered into commitments related to conductors, guest artists, and other employees regarding payments for service through fiscal year 1992 in the total amount of approximately $3,640,000.

Periodically, the Center is required to present irrevocable, standby letters of credit to secure expected payments to performers. These are issued by a bank and are secured by the Center's interest in the Pledged Agency Account. At October 1, 1989, approximately $145,000 was outstanding related to these standby letters of credit.

8. DONATED SERVICES AND MATERIALS:

The estimated value of contributed services of volunteers of the Friends of the Kennedy Center relates to lobby gift shops operations and other activities. Management estimates that 64,600 hours in 1989 and 61,600 hours in 1988 were worked by such volunteers. The estimated value of such services amounted to $319,700 in 1989 and $292,500 in 1988 and is reflected in the accompanying Statements of Operations.

The Center received contributions of equipment, which are recorded in the Fixed Asset Fund, in 1989 and 1988, valued at approximately $1,630,000 and $479,000, respectively.

The Center receives other donated services and materials in connection with its operations. The fair value of these items has not been reflected in the accompanying financial statements because it is not readily quantifiable.

9. SPECIALLY PRICED TICKETS:

Since its opening in September 1971, the Center has maintained a Specially Priced Ticket Program (the "Program") through which tickets for Center-produced attractions are made available at half-price to students, handicapped persons, senior citizens over the age of 65, low-income groups, and certain enlisted military personnel. The attendant costs, in terms of reduced revenue potential and administrative overhead, are borne by the Center and are considered part of its educational/public service responsibility.

The Center also requires that affiliated organizations and independent producers participate in the Program by making a certain percentage of their tickets available for sale at half-price.

During fiscal years 1989 and 1988, the combined number of half-priced ticket sales for Center-produced or presented attractions and those of affiliated organizations and independent producers totaled 79,195 and 70,355, respectively. The sale of these tickets at full price would have resulted in total additional gross income of $1,157,306 and $1,075,021, respectively, to the Center, its affiliates and independent producers.

10. PENSION PLANS:

Center-Administered Plans

The Center has noncontributory defined benefit pension plans for the benefit of all NSO musicians and Center salaried administrative employees. The funding policy for the two plans is to contribute annually the actuarially determined contribution. The NSO musicians' plan provides benefits under a years of service formula. The Center salaried administrative employees pension plan, implemented January 1, 1988, provides benefits based on a formula of each participant's final average pay.

In April 1988, after the affiliation agreement with the NSO was made permanent, the Center retroactively adopted the principles of Statement of Financial Accounting Standards No. 87, "Employers' Accounting for Pensions," as of October 1, 1986, the date of the affiliation. The effect was to recognize the unfunded projected benefit obligation to the NSO musicians' plan and to increase the accumulated NSO Operating Fund deficit assumed by the Center as of October 1, 1986, by $2,959,708.

Net periodic pension cost for 1989 and 1988 included the following components.

	1989			
	NSO Musicians' Plan	Center Employees' Plan	Combined Pension Plans	1988 Combined Total
Service cost - Benefits earned during the year	$136,521	$105,554	$242,075	$201,092
Interest cost on projected benefit obligations	529,548	35,297	564,845	513,943
Actual gain (loss) on plan assets	(325,462)	(14,029)	(339,491)	(50,435)
Net amortization and deferral of other components	35,776	15,368	51,144	(223,376)
Net periodic pension cost	$376,383	$142,190	$518,573	$441,224

The funded status is reconciled to accrued pension cost as follows.

	1989			
	NSO Musicians' Plan	Center Employees' Plan	Combined Pension Plans	1988 Combined Total
Actuarial present value of benefit obligations:				
Vested benefits	$6,796,196	$135,170	$6,931,366	$5,671,479
Nonvested benefits	342,665	33,515	376,180	305,712
Total	$7,138,861	$168,685	$7,307,546	$5,977,191

	1989			
	NSO Musicians' Plan	Center Employees' Plan	Combined Pension Plans	1988 Combined Total
Projected benefit obligation	$7,138,861	$477,457	$7,616,318	$6,995,985
Less: Plan assets at market value	4,098,267	169,004	4,267,271	3,701,956
Projected benefit obligation in excess of plan assets	3,040,594	308,453	3,349,047	3,294,029
Unrecognized net transition (obligation) asset	-	(223,367)	(223,367)	(234,542)
Unrecognized net gain (loss)	17,231	2,534	19,765	(20,204)
Accrued pension cost	$3,057,825	$ 87,620	$3,145,445	$3,039,283

Significant assumptions used in determining net periodic pension costs and pension obligations as of October 1, 1989, and October 2, 1988, are summarized below.

	NSO Musicians' Plan	Center Employees' Plan
Discount rate for obligations	8.0%	8.0%
Long-term rate of investment return	8.0%	8.0%
Salary increase rate	-	6.0%

Other Plans

Most other Center employees participate in defined benefit pension plans administered by the Federal government and employee unions. The Center makes contributions to these plans but is not responsible for benefit payments or plan administration.

11. AFFILIATED ENTITIES:

The financial statements do not include the assets, liabilities, or results of operations related to two affiliated entities--Kennedy Center Productions, Inc. ("KCPI"), and Kennedy Center Television Productions, Inc. ("KCTV"), both of which have been separately established and operate as not-for-profit

corporations under Section 501(c)(3) of the Internal Revenue Code. KCPI provides funds to assist the Center produce and present theatrical productions for which the Center would not otherwise have adequate funding. KCTV assists the Center by producing and presenting performing arts attractions involving television and other broadcast media. The financial statements of KCPI and KCTV are not material to the Center's financial statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS AND THE NATIONAL SYMPHONY ORCHESTRA

SUMMARY FINANCIAL STATEMENTS

FOR TWENTY-SIX WEEKS ENDED APRIL 1, 1990

(*Unaudited*)

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
AND THE NATIONAL SYMPHONY ORCHESTRA

EXHIBIT A

SUMMARY OF OPERATIONS
FOR TWENTY-SIX WEEKS ENDED APRIL 1, 1990

	YTD FY89	BUDGET FY90	YTD BUDGET	YEAR TO DATE - FY 1990			
OPERATING RECEIPTS & EXPENSES	OPERATING (GENERAL, FRIENDS)	OPERATING (GENERAL, FRIENDS)	OPERATING (GENERAL, FRIENDS)	OPERATING (GENERAL, FRIENDS)	RESTRICTED	FIXED	TOTAL
Operating Receipts							
Box Office	11,401,464	27,891,757	12,554,978	15,008,210	0	0	15,008,210
Theater Rent	2,012,400	4,288,200	2,168,700	2,293,915	0	0	2,293,915
Royalties/Profits/Fees	296,870	986,000	493,000	534,843	0	0	534,843
Other (Parking, Net Interest)	1,957,679	4,557,732	2,304,366	2,867,776	136,226	0	3,004,002
Total Operating Receipts	15,668,413	37,723,689	17,521,044	20,704,744	136,226	0	20,840,970
Operating Expenses							
Attraction Share of Receipts	11,401,464	27,891,757	12,554,978	15,008,210	0	0	15,008,210
Administration	2,393,457	6,125,020	3,095,574	2,926,148	0	0	2,926,148
Fund Raising	446,781	2,584,396	1,317,198	915,517	0	0	915,517
Net Theater Operations	(37,907)	111,600	55,800	(52,827)	0	0	(52,827)
Public Service Programs	1,055,161	1,862,725	931,363	949,247	0	0	949,247
Capital/Maintenance Projects	528,678	1,671,152	835,576	400,282	0	0	400,282
Other (Park Service, Legal)	1,500,727	2,753,316	1,493,658	1,335,860	3,289	0	1,339,149
Depreciation	0	0	0	0	0	1,320,000	1,320,000
Total Operating Expenses	17,288,361	42,999,966	20,284,147	21,482,437	3,289	1,320,000	22,805,726
OPERATING SURPLUS (DEFICIT) BEFORE PROG. & CONTRIBUTIONS	(1,619,948)	(5,276,277)	(2,763,103)	(777,693)	132,937	(1,320,000)	(1,964,756)
PROGRAMMING							
National Symphony Orchestra	(3,690,672)	(6,169,652)	(4,030,269)	(4,284,983)	0	0	(4,284,983)
NSO Designated Support	1,849,288	4,385,500	2,871,145	2,413,320	0	0	2,413,320
NSO Programming Net	(1,841,384)	(1,784,152)	(1,159,124)	(1,871,663)	0	0	(1,871,663)
Kennedy Center	(1,324,549)	(4,006,354)	(2,003,177)	(2,786,136)	(54,284)	0	(2,840,420)
KC Designated Support	1,353,444	1,666,506	833,253	1,047,765	25,971	0	1,073,736
KC Programming Net	28,895	(2,339,848)	(1,169,924)	(1,738,371)	(28,313)	0	(1,766,684)
PROGRAMMING NET SURPLUS (DEFICIT)	(1,812,489)	(4,124,000)	(2,329,048)	(3,610,034)	(28,313)	0	(3,638,347)
OPERATING SURPLUS (DEFICIT) BEFORE UNDESIGNATED CONTRIBUTIONS	(3,432,437)	(9,400,277)	(5,092,151)	(4,387,727)	104,624	(1,320,000)	(5,603,103)
UNDESIGNATED CONTRIBUTIONS							
Corporate Fund	797,487	3,500,000	1,750,000	754,929	0	0	754,929
Membership	715,009	1,767,530	644,702	314,719	0	0	314,719
Annual Fund	468,916	1,227,000	566,480	578,763	0	0	578,763
Kennedy Center Honors Gala	1,449,499	1,400,000	1,400,000	1,601,915	0	0	1,601,915
Friends of the Kennedy Center	665,230	789,675	394,838	467,262	0	0	467,262
General	326,737	867,000	433,500	253,263	4,075,499	0	4,328,762
Total Undesignated Contributions	4,422,878	9,551,205	5,189,520	3,970,851	4,075,499	0	8,046,350
NET SURPLUS (DEFICIT)	990,441	150,928	97,369	(416,876)	4,180,123	(1,320,000)	2,443,247

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
AND THE NATIONAL SYMPHONY ORCHESTRA

EXHIBIT B

SUMMARY BALANCE SHEET
APRIL 1, 1990

(Unaudited)

	OPERATING (GEN, FRIENDS & CORPORATE)	RESTRICTED	FIXED	TOTAL
ASSETS				
Current Assets				
Cash & Securities	(1,668,012)	28,507,973	0	26,839,961
Accounts Receivable	2,004,596	0	0	2,004,596
Prepaid Expenses	793,956	0	0	793,956
Pledges Receivable	284,670	5,650,424	0	5,935,094
Merchandise Inventory	274,652	0	0	274,652
Interfund Balances	724,134	(724,134)	0	0
Total Current Assets	2,413,996	33,434,263	0	35,848,259
Fixed Assets	0	0	54,455,882	54,455,882
Investments in Productions	195,000	0	0	195,000
Other Long Term Assets	4,733	0	0	4,733
Total Long Term Assets	199,733	0	54,455,882	54,655,615
TOTAL ASSETS	2,613,729	33,434,263	54,455,882	90,503,874
LIABILITIES				
Current Liabilities				
Payables & Accruals	1,486,581	0	0	1,486,581
Future Performance Receipts	5,638,169	0	0	5,638,169
Deferred Contributions	2,490,061	1,901,791	0	4,391,852
Obligations under Capital Leases	0	0	28,293	28,293
Other Liabilities	137,944	0	0	137,944
Total Current Liabilities	9,752,755	1,901,791	28,293	11,682,839
Long Term Liabilities				
Accrued Pension Costs	3,145,445	0	0	3,145,445
Long Term Portion Bank Loan	5,000,000	0	0	5,000,000
Obligations under Capital Leases	0	0	69,393	69,393
Treasury Bonds	0	0	5,200,000	5,200,000
Reserve - Bad Debts	48,154	0	0	48,154
Total Long Term Liabilities	8,193,599	0	5,269,393	13,462,992
TOTAL LIABILITIES	17,946,354	1,901,791	5,297,686	25,145,831
FUND BALANCES				
Opening Fund Balances	(14,714,581)	27,352,349	50,277,028	62,914,796
Net Surplus (Deficit)	(416,876)	4,180,123	(1,320,000)	2,443,247
Appropriations	(201,168)		201,168	0
CLOSING FUND BALANCES	(15,332,625)	31,532,472	49,158,196	65,358,043
TOTAL LIABILITIES AND FUND BALANCES	2,613,729	33,434,263	54,455,882	90,503,874

EXHIBIT C
(1 of 2)

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENT OF PROGRAMMING
FOR TWENTY-SIX WEEKS ENDED APRIL 1, 1990

(Unaudited)

PERFORMING ARTS PROGRAMMING	SHARE OF RECEIPTS	SHARE OF EXPENSES(1)	(DEFICIT BEFORE DESIGNATED SUPPORT)	DESIGNATED SUPPORT	NET SURPLUS (DEFICIT)
Eisenhower Theater					
A Few Good Men	608,478	(745,192)	(136,714)	19,880	(116,834)
Maguy Marin	33,734	(224,659)	(190,925)	0	(190,925)
Piano Lesson	676,510	(844,812)	(168,302)	0	(168,302)
Amahl and the Night Visitors	238,268	(380,679)	(142,411)	0	(142,411)
Stardust	1,151,135	(1,177,502)	(26,367)	0	(26,367)
The Cemetery Club	58,547	(240,756)	(182,209)	0	(182,209)
Opera House					
Joffrey Ballet	706,047	(851,221)	(145,174)	46,369	(98,805)
Red Army Ensemble	446,756	(445,189)	1,567	0	1,567
Kennedy Center Honors	200,000	0	200,000	0	200,000
Annie 2	2,031,980	(2,431,980)	(400,000)	0	(400,000)
Roland Petit Ballet	472,041	(554,046)	(82,005)	82,005	0
Boston Ballet	359,973	(419,306)	(59,333)	0	(59,333)
Dance Theater of Harlem	849,797	(896,399)	(46,602)	0	(46,602)
American Ballet Theater	514,240	(640,095)	(125,855)	0	(125,855)
Concert Hall					
Gordon Lightfoot	45,410	(40,811)	4,599	0	4,599
Holiday Festival	69,800	(148,411)	(78,611)	8,336	(70,275)
Chamber Music Society of Lincoln Center	57,623	(87,628)	(30,005)	2,141	(27,864)
Soviet Band Concert	0	(3,900)	(3,900)	0	(3,900)
Terrace Theater					
Terrace Concerts - Piano Recital	20,591	(67,828)	(47,237)	2,303	(44,934)
Terrace Concerts - Fortas	18,689	(53,553)	(34,864)	34,864	0
Terrace Concerts - Ameritech	23,059	(59,858)	(36,799)	36,799	0
Terrace Concerts - Ensembles	40,103	(97,702)	(57,599)	7,347	(50,252)
Terrace Concerts - Marlboro	12,367	(24,238)	(11,871)	0	(11,871)
Terrace Concerts - Composers	1,486	(21,104)	(19,618)	0	(19,618)
Terrace Concerts - Family	12,550	(39,742)	(27,192)	0	(27,192)
Maria Benitez Spanish Dance Company	25,569	(37,991)	(12,422)	0	(12,422)
Friday Morning Music Club	0	(1,231)	(1,231)	0	(1,231)
Theater Chamber Players	0	(9,298)	(9,298)	0	(9,298)
Washington Front & Center	7,358	(30,210)	(22,852)	22,852	0
A Tuna Christmas	601,990	(630,233)	(28,243)	0	(28,243)
Meet Me at the Kennedy Center	0	(444)	(444)	0	(444)
Uptown String Quartet	0	(9,057)	(9,057)	0	(9,057)
KC/Young Concert Artists	0	(3,750)	(3,750)	0	(3,750)
Dmitri Hvorostovsky	9,079	(10,382)	(1,303)	0	(1,303)
Theater Lab					
Shear Madness	1,323,273	(1,091,555)	231,718	0	231,718

EXHIBIT C
(2 of 2)

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENT OF PROGRAMMING
FOR TWENTY-SIX WEEKS ENDED APRIL 1, 1990

(Unaudited)

	SHARE OF RECEIPTS	SHARE OF EXPENSES(1)	(DEFICIT BEFORE DESIGNATED SUPPORT)	DESIGNATED SUPPORT	NET SURPLUS (DEFICIT)
PERFORMING ARTS PROGRAMMING (continued)					
General					
National Symphony Orchestra	3,863,542	(8,148,525)	(4,284,983)	2,413,320	(1,871,663)
Dance America	248,067	(334,429)	(86,362)	74,298	(12,064)
Chicago Festival	0	(24,606)	(24,606)	0	(24,606)
	14,728,062	(20,828,322)	(6,100,260)	2,750,514	(3,349,746)
EDUCATIONAL PROGRAMMING					
Alliance for Arts Education	65,595	(502,817)	(437,222)	437,222	0
American College Theater Festival	123,665	(266,585)	(142,920)	56,866	(86,054)
Kennedy Center Theater for Young People	327,869	(615,307)	(287,438)	152,483	(134,955)
NSO Educational Programs	89,239	(192,518)	(103,279)	64,000	(39,279)
	606,368	(1,577,227)	(970,859)	710,571	(260,288)
TOTAL PROGRAMMING	15,334,430	(22,405,549)	(7,071,119)	3,461,085	(3,610,034)

(1) Expenses (column 2 above), include total theater rental charges in the amount of $1,382,510 for all productions listed.

EXHIBIT D
(1 of 2)

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENT OF CONTRIBUTIONS
FOR TWENTY-SIX WEEKS ENDED APRIL 1, 1990

(Unaudited)

DESIGNATED CONTRIBUTIONS		
1) National Symphony Orchestra	2,413,320	
2) Kennedy Center	1,047,764	
TOTAL DESIGNATED CONTRIBUTIONS		3,461,084
UNDESIGNATED CONTRIBUTIONS		
Corporate Fund	754,929	
* Membership	314,719	
* Annual Fund	578,763	
3) Kennedy Center Honors Gala Benefit	1,601,915	
Friends of the Kennedy Center	467,262	
General	253,263	
TOTAL UNDESIGNATED CONTRIBUTIONS		3,970,851
TOTAL CONTRIBUTIONS		7,431,935

* Membership represents all contributions between $25.00 and $99.00.
Annual Fund includes donations of $100.00 or more; including Golden Circle, Producer's Ring and Chairman's Ring.

EXHIBIT D
(2 of 2)

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENT OF CONTRIBUTIONS
FOR TWENTY-SIX WEEKS ENDED APRIL 1, 1990

(Unaudited)

NOTES:

1) Designated Contributions - NSO:		
NSO Annual Fund - Board of Directors	196,432	
NSO Annual Fund - National Trustees	54,736	
NSO Annual Fund - Individuals	513,306	
NSO Annual Fund - National Corporations	72,050	
NSO Annual Fund - Metro Businesses	14,625	
NSO Annual Fund - Foundations	367,600	
NSO Annual Fund - Special Events	383,454	
NSO - Other Grants	47,443	
NSO - NEA Grant	220,000	
NSO Tour - U.S.I.A.	100,000	
NSO Tour - Chase Manhattan	100,000	
NSO Tour - Armand Hammer	100,000	
NSO Tour - Proctor & Gamble	100,000	
NSO Tour - Pepsico Foundation	100,000	
NSO Tour - Board & Friends	43,674	
		2,413,320
2) Designated Contributions - Kennedy Center:		
JFKC - Private Contribution	44,229	
JFKC - Chadwick Foundation	74,298	
JFKC - Education Contributions	710,571	
JFKC - Ameritech Corporation	29,145	
JFKC - Meyer Foundation	17,852	
JFKC - Dimick Foundation	5,000	
JFKC - Gannett Foundation	7,000	
JFKC - NEA Grant	42,800	
JFKC - Fortas Memorial Trust	34,864	
JFKC - Cafritz Foundation	82,005	
		1,047,764
3) Honors Benefit 1989 Income	2,075,617	
Honors Benefit 1989 Expenses	(473,702)	
Net Surplus		1,601,915

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
SCHEDULE OF MAINTENANCE AND CAPITAL ACQUISITIONS
FY '72 to FY '89

	BUILDING MAINTENANCE	NATIONAL PARK SERVICE	CAPITAL PROJECTS	TOTAL
FY '72	1,729,412	0	2,769,436	4,498,848
FY '73	252,192	120,551	0	372,743
FY '74	44,396	428,400	0	472,796
FY '75	19,276	466,613	0	485,889
FY '76 a	74,549	633,411	0	707,960
FY '77	57,727	569,452	0	627,179
FY '78	87,455	621,686	35,183	744,324
FY '79	72,006	748,918	4,019,711	4,840,635
FY '80	59,985	785,767	343,371	1,189,123
FY '81	145,215	843,387	385,971	1,374,573
FY '82	345,417	983,086	446,139	1,774,642
FY '83	490,784	934,287	421,380	1,846,451
FY '84	555,113	1,047,332	1,525,469	3,127,914
FY '85	470,149	1,031,733	693,529	2,195,411
FY '86	386,483	1,091,198	549,855	2,027,536
FY '87	292,891	1,105,410	1,521,567	2,919,868
FY '88	396,205	1,183,649	1,948,615 b	3,528,469
FY '89	354,114	1,120,225	3,196,768 c	4,671,107
TOTAL	5,833,369	13,715,105	17,856,994	37,405,468

a) FY 76 represents a 15 month fiscal year, since the year-end was changed from June 30 to September 30 to coincide with the Federal Government.

b) Includes $500,000 donation of computer equipment from Digital Equipment Corporation.

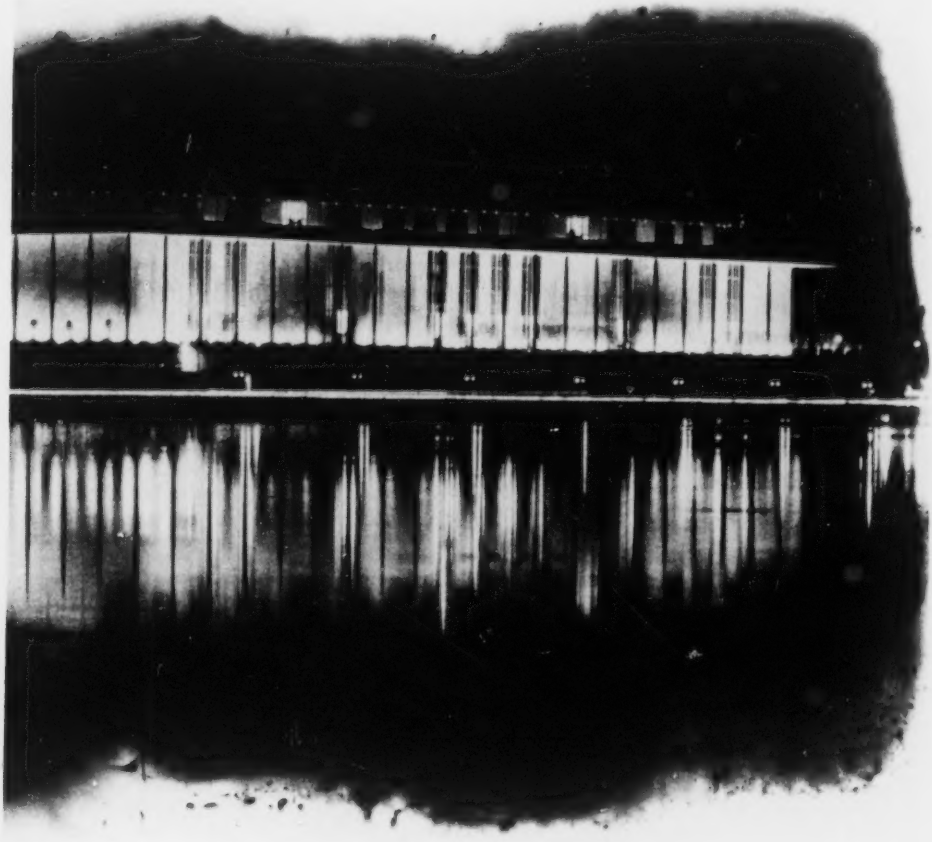
c) Includes $1,630,000 donation of telephone equipment from Northern Telecom.

The John F. Kennedy Center for the Performing Arts

and

National Symphony Orchestra

FINANCIAL STATEMENTS AS OF
OCTOBER 1, 1989, AND OCTOBER 2, 1988
TOGETHER WITH AUDITORS' REPORT



ARTHUR ANDERSEN & CO.

1666 K STREET, N.W.
WASHINGTON, D.C. 20006
(202) 862-3100

December 18, 1989

Report of Independent Public Accountants

To the Board of Trustees of
The John F. Kennedy Center for the Performing Arts:

We have audited the accompanying balance sheets of The John F. Kennedy Center for the Performing Arts (a not-for-profit organization created by an act of the United States Congress) and the National Symphony Orchestra as of October 1, 1989, and October 2, 1988, and the related statements of operations, changes in fund balances and cash flows for the fiscal years then ended. These financial statements are the responsibility of the Center's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra as of October 1, 1989, and October 2, 1988, and the results of their operations and their cash flows for the fiscal years then ended, in conformity with generally accepted accounting principles.

Arthur Andersen & Co.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

BALANCE SHEETS

AS OF OCTOBER 1, 1989, AND OCTOBER 2, 1988

ASSETS

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
CURRENT ASSETS:					
Cash and cash equivalents	$ 201,644	$11,156,119	$ -	$11,357,763	$13,681,169
Accounts receivable, net of allowance for doubtful accounts of $63,598 in 1989 and $131,687 in 1988	1,750,118	484,664	-	2,234,782	2,062,960
Prepaid expenses	2,210,891	-	-	2,210,891	2,467,368
Investments in productions	-	-	-	-	5,000
Gift shops inventory	253,599	-	-	253,599	219,001
Pledges receivable	638,176	1,499,916	-	2,138,092	2,267,161
Marketable securities and other investments	-	13,051,381	-	13,051,381	9,808,868
Other	-	-	-	-	91,730
Interfund balances	845,621	(974,503)	128,882	-	-
Total current assets	5,900,049	25,217,577	128,882	31,246,508	30,603,257
OTHER ASSETS:					
Pledges receivable	500,000	3,906,444	-	4,406,444	3,587,403
Land, building, improvements and equipment, net of accumulated depreciation of $32,229,504 in 1989 and $29,943,513 in 1988	-	-	55,774,714	55,774,714	55,159,385
Total other assets	500,000	3,906,444	55,774,714	60,181,158	58,746,788
Total assets	$6,400,049	$29,124,021	$55,903,596	$91,427,666	$89,350,045

The accompanying notes are an integral part of these balance sheets.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

BALANCE SHEETS

AS OF OCTOBER 1, 1989, AND OCTOBER 2, 1988

LIABILITIES AND FUND BALANCES

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
CURRENT LIABILITIES:					
Checks written in excess of book balance	$ 316,402	$ -	$ -	$ 316,402	$ -
Accounts payable and accrued liabilities	3,297,552	-	-	3,297,552	3,112,604
Future performance receipts (Note 1)	8,428,085	-	-	8,428,085	7,972,509
Deferred grants and contributions	2,558,276	274,672	128,882	2,961,830	4,218,633
Other deferred revenue	468,870	-	-	468,870	698,979
Loan payable (Note 6)	-	-	-	-	400,000
Obligations under capital leases	-	-	23,805	23,805	28,293
Obligation to U.S. Treasury (Note 5)	-	-	200,000	200,000	200,000
Total current liabilities	15,069,185	274,672	352,687	15,696,544	16,631,018
LONG-TERM LIABILITIES:					
Deferred grants and contributions	500,000	1,497,000	-	1,997,000	948,333
Accrued pension cost (Note 10)	3,145,445	-	-	3,145,445	3,039,283
Loan payable (Note 6)	2,400,000	-	-	2,400,000	2,400,000
Obligations under capital leases	-	-	73,881	73,881	86,118
Obligation to U.S. Treasury (Note 5)	-	-	5,200,000	5,200,000	5,400,000
Total long-term liabilities	6,045,445	1,497,000	5,273,881	12,816,326	11,873,734
Total liabilities	21,114,630	1,771,672	5,626,568	28,512,870	28,504,752
CONTINGENCIES AND COMMITMENTS (Note 7)					
FUND BALANCES (DEFICIT)	(14,714,581)	27,352,349	50,277,028	62,914,796	60,845,293
Total liabilities and fund balances	$ 6,400,049	$29,124,021	$55,903,596	$91,427,666	$89,350,045

The accompanying notes are an integral part of these balance sheets.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENTS OF OPERATIONS

FOR THE FISCAL YEARS ENDED OCTOBER 1, 1989, AND OCTOBER 2, 1988

	1989				
	Operating Fund	Restricted and Desig-nated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
OPERATING REVENUES:					
Box office receipts	$30,204,980	$ -	$ -	$30,204,980	$32,659,976
Theater license fees	3,844,710	-	-	3,844,710	4,161,790
Occupancy fees	314,529	-	-	314,529	363,937
Gift shop sales, net of cost of sales of $536,617 in 1989 and $485,074 in 1988	538,832	-	-	538,832	492,258
Concessions	2,152,434	-	-	2,152,434	1,959,841
Investment income	2,076,669	259,392	-	2,336,061	1,980,594
Membership fees	1,803,061	-	-	1,803,061	1,746,729
Estimated value of donated services	319,707	-	-	319,707	292,500
Royalties and share of profits	1,147,679	-	-	1,147,679	1,340,894
Other	1,385,176	-	-	1,385,176	823,627
Total operating revenues	43,787,777	259,392	-	44,047,169	45,822,146
OPERATING EXPENSES:					
Attractions' share of receipts	30,204,980	-	-	30,204,980	32,659,976
Theater operating expenses (net of reimbursed expenses of $26,980,821 in 1989 and $25,954,531 in 1988)	(44,012)	-	-	(44,012)	37,723
Indirect and administrative expenses	6,804,987	-	-	6,804,987	5,677,175
Fund-raising expenses	2,691,162	-	-	2,691,162	1,751,745
Public service activities	749,655	-	-	749,655	949,795
Professional services	1,127,118	-	-	1,127,118	1,103,297
Interest	387,384	-	-	387,384	729,454
Depreciation	-	-	2,667,782	2,667,782	2,591,969
Maintenance and repairs	354,114	-	-	354,114	396,205
Share of National Park Service expenses	1,120,225	-	-	1,120,225	1,183,649
Estimated value of donated services	319,707	-	-	319,707	292,500
Net realized (gains) losses on investments	-	(43,688)	-	(43,688)	404,425
Total operating expenses	43,715,320	(43,688)	2,667,782	46,339,414	47,777,913
OPERATING NET SURPLUS (DEFICIT) BEFORE PROGRAMMING AND CONTRIBUTIONS	72,457	303,080	(2,667,782)	(2,292,245)	(1,955,767)
PROGRAMMING:					
National Symphony Orchestra programming costs	(6,233,437)	-	-	(6,233,437)	(5,725,150)
National Symphony Orchestra designated support	3,755,937	-	-	3,755,937	4,073,320
NSO programming net deficit	(2,477,500)	-	-	(2,477,500)	(1,651,830)
Kennedy Center programming costs	(5,476,793)	(222,835)	-	(5,699,628)	(6,717,104)
Kennedy Center designated support	2,394,461	324,659	-	2,719,120	2,887,695
KC programming net deficit	(3,082,332)	101,824	-	(2,980,508)	(3,829,409)
PROGRAMMING NET DEFICIT	(5,559,832)	101,824	-	(5,458,008)	(5,481,239)
OPERATING DEFICIT BEFORE CONTRIBUTIONS	(5,487,375)	404,904	(2,667,782)	(7,750,253)	(7,437,006)
CONTRIBUTIONS:					
Corporate fund	2,860,329	-	-	2,860,329	2,152,083
Kennedy Center Honors Gala Benefit	1,471,383	-	-	1,471,383	1,260,500
General	1,286,753	2,161,251	1,840,040	5,288,044	2,889,679
Capital Campaign - Working capital	200,000	-	-	200,000	340,000
Total contributions	5,818,465	2,161,251	1,840,040	9,819,756	6,642,262
NET SURPLUS (DEFICIT)	$ 331,090	$2,566,155	$ (827,742)	$ 2,069,503	$ (794,744)

The accompanying notes are an integral part of these statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENTS OF CHANGES IN FUND BALANCES

FOR THE FISCAL YEARS ENDED OCTOBER 1, 1989, AND OCTOBER 2, 1988

	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds
FUND BALANCES (DEFICIT), October 4, 1987	$(12,277,251)	$24,024,534	$49,892,754	$61,640,037
Net surplus (deficit) for the 52 weeks ended October 2, 1988	461,812	761,660	(2,018,216)	(794,744)
Appropriation for the acquisition of fixed assets, which excludes $479,000 of contributed assets and proceeds of asset dispositions	(1,570,436)	-	1,570,436	-
FUND BALANCES (DEFICIT), October 2, 1988	(13,385,875)	24,786,194	49,444,974	60,845,293
Net surplus (deficit) for the 52 weeks ended October 1, 1989	331,090	2,566,155	(827,742)	2,069,503
Appropriation for the acquisition of fixed assets, which excludes $1,630,000 of contributed assets and proceeds of asset dispositions	(1,659,796)	-	1,659,796	-
FUND BALANCES (DEFICIT), October 1, 1989	$(14,714,581)	$27,352,349	$50,277,028	$62,914,796

The accompanying notes are an integral part of these statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

STATEMENTS OF CASH FLOWS

FOR THE FISCAL YEARS ENDED OCTOBER 1, 1989, AND OCTOBER 2, 1988

	1989				
	Operating Fund	Restricted and Designated Funds	Fixed Asset Fund	Total All Funds	1988 Total All Funds
CASH FLOWS FROM OPERATING ACTIVITIES:					
Net surplus (deficit)	$ 331,090	$ 2,566,155	$ (827,742)	$ 2,069,503	$ (794,744)
Adjustments to reconcile net surplus (deficit) to net cash provided by operating activities-					
Depreciation	-	-	2,667,782	2,667,782	2,591,969
Contributed equipment	-	-	(1,630,000)	(1,630,000)	(479,000)
Write-offs of investments in productions	478,000	-	-	478,000	1,204,407
Changes in assets and liabilities:					
Decrease (increase) in accounts receivable	69,215	(241,037)	-	(171,822)	204,096
Decrease (increase) in prepaid expenses	256,477	-	-	256,477	(1,065,661)
Decrease (increase) in gift shops' inventory	(34,598)	-	-	(34,598)	(11,663)
Decrease (increase) in pledges receivable	327,259	(1,017,231)	-	(689,972)	816,321
Decrease (increase) in other assets	91,730	-	-	91,730	(91,730)
Decrease (increase) in interfund balances	(634,243)	414,946	219,297	-	-
Increase (decrease) in checks written in excess of book balance	316,402	-	-	316,402	-
Increase (decrease) in accounts payable and accrued liabilities	184,948	-	-	184,948	(293,753)
Increase (decrease) in future performance receipts	455,576	-	-	455,576	2,609,843
Increase (decrease) in deferred grants and contributions	(1,281,877)	1,293,038	(219,297)	(208,136)	(110,037)
Increase (decrease) in other deferred revenue	(230,109)	-	-	(230,109)	398,289
Increase (decrease) in accrued pension cost	106,162	-	-	106,162	79,575
Total adjustments	104,942	449,716	1,037,782	1,592,440	5,852,656
Net cash provided by operating activities	436,032	3,015,871	210,040	3,661,943	5,057,912
CASH FLOWS FROM INVESTING ACTIVITIES:					
Net investments in productions	(473,000)	-	-	(473,000)	(1,009,407)
Purchases of marketable securities and other investments	-	(3,242,513)	-	(3,242,513)	(1,640,603)
Fixed asset purchases, excluding $1,630,000 in 1989 and $479,000 in 1988 of contributed equipment	-	-	(1,653,111)	(1,653,111)	(1,405,943)
Appropriation for the acquisition of fixed assets	(1,659,796)	-	1,659,796	-	-
Net cash provided by (used in) investing activities	(2,132,796)	(3,242,513)	6,685	(5,368,624)	(4,055,953)
CASH FLOWS FROM FINANCING ACTIVITIES:					
Proceeds from issuance of standby revolving credit facility	400,000	-	-	400,000	4,000,000
Principal repayments of standby revolving credit facility	(800,000)	-	-	(800,000)	(1,200,000)
Repayments under line-of-credit agreement	-	-	-	-	(2,000,000)
Repayments under capital lease obligations	-	-	(16,725)	(16,725)	(59,246)
Principal repayments of obligation to U.S. Treasury	-	-	(200,000)	(200,000)	(200,000)
Net cash provided by (used in) financing activities	(400,000)	-	(216,725)	(616,725)	540,754
NET INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS	(2,096,764)	(226,642)	-	(2,323,406)	1,542,713
CASH AND CASH EQUIVALENTS, beginning of year	2,298,408	11,382,761	-	13,681,169	12,138,456
CASH AND CASH EQUIVALENTS, end of year	$ 201,644	$11,156,119	$ -	$11,357,763	$13,681,169

The accompanying notes are an integral part of these statements.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

AND THE NATIONAL SYMPHONY ORCHESTRA

NOTES TO FINANCIAL STATEMENTS

OCTOBER 1, 1989, AND OCTOBER 2, 1988

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES:

Organization Background

The John F. Kennedy Center for the Performing Arts (the "Center") was created by an act of the United States Congress in 1958 (the National Cultural Center Act, amended in 1964 and presently known as The John F. Kennedy Center Act -- the "Act"), as an independently administered bureau of the Smithsonian Institution. The Center was created to serve as a presidential memorial and as the national cultural center and is specifically directed and empowered by the Act to administer the Center's building and to develop and present a broad array of performing arts programs, including theater, music, opera, ballet, dance, and educational and public service activities both in Washington, D.C., and across the country.

The Center is governed by a 45-member Board of Trustees (the "Board"). The Board is composed of 30 general trustees who must be U.S. citizens and are appointed by the President of the United States, 9 trustees designated ex-officio representatives of the executive branch, and 6 congressional representative trustees. Each trustee serves a term of 10 years.

On October 1, 1986, the Center entered into an affiliation agreement (the "Agreement") with the National Symphony Orchestra Association of Washington, D.C. (the "Association"). The purpose of the affiliation, among other things, was (1) to achieve greater operating efficiencies (2) to strengthen fund-raising capabilities, and (3) to add to the artistic lustre and potential of each organization and, thus, improve the Center's and the Association's long-term prospects. Under the terms of the Agreement, the administrative (other than those directly associated with the artistic operations of the Association), fund-raising, sales, marketing, public affairs, and accounting responsibilities previously performed by the Association are now performed by the Center. The Association maintains its corporate charter and existence.

Under the terms of the Agreement, which superseded all other agreements between the Center and the Association, the Center assumed responsibility for the payment of the liabilities of the Association as of October 1, 1986, including the unfunded pension obligation as more fully described in Note 10, as well as all future operating costs of maintaining the National Symphony Orchestra ("NSO") as the resident orchestra of the Center. In return, the

Association transferred its endowment funds to the trust account of the Center. These endowment funds are segregated and any restrictions on their use continue to be observed. In connection with the affiliation, the Association's Board approved the reallocation of $2,350,000 of available fund balances from its endowment funds to the Operating Fund. Substantially all of the income from the Association's endowment funds, as well as any portion of the principal that may be distributed under the conditions of the relevant trust agreements, will be paid into the Center's operating account to be used by the Center in meeting its obligations. The Agreement was made permanent by action of the Center's and Association's Boards in April 1988.

The accompanying financial statements reflect the operations of the NSO within the Operating Fund. The Association's endowment funds are combined with the Restricted and Designated Funds of the Center.

Tax-Exempt Status

The Center has been determined by the Internal Revenue Service to be tax exempt under Section 501(c)(3) of the Internal Revenue Code and, further, is not a private foundation under Section 509(a).

Basis of Presentation

The Center follows the accrual basis of accounting. The Center's accounting policies are in compliance with the provisions of the American Institute of Certified Public Accountants' Audit and Accounting Guide, "Audits of Certain Nonprofit Organizations."

Fiscal Year

The fiscal year ends on the Sunday closest to September 30. The Center's fiscal year consists of 52 weeks except, every fifth or sixth year, it includes 53 weeks. Both 1989 and 1988 consisted of 52 weeks.

Deferred Show Costs and Revenue

Revenue received and expenses incurred for performances ending in the succeeding fiscal year are deferred in the accompanying Balance Sheets and included in future performance receipts and prepaid expenses, respectively. All revenue and expenses related to the NSO and other series are recognized during the fiscal year in which the majority of the performances occur.

Statements of Cash Flows

For purposes of cash flows, cash equivalents are defined as marketable securities with maturities of three months or less.

Interest paid was $394,000 in 1989 and $726,000 in 1988.

Box Office Receipts

Box office receipts on the Statements of Operations represents the total amounts received by the Center for all Center-produced and other programs during the fiscal year. An equal amount is recorded as attractions' share of receipts to represent the amount earned by the production or program. The net revenue or expense earned by the Center produced or sponsored productions is reflected as Kennedy Center programming deficit and NSO programming deficit in the accompanying Statements of Operations.

Grants and Contributions

Grants and contributions for support of current activities are recorded as revenue in the respective funds to which they apply. Grants and contributions for support of future activities are deferred until earned. Pledges are recorded as receivables in the year made at their estimated realizable value.

The Center received grants of approximately $966,000 in 1989 and $926,000 in 1988 from the U.S. Department of Education for the Center's national education programs, which are congressionally mandated.

Gift Shops' Inventory

Gift shops' inventory sold at the Friends of the Kennedy Center gift shops, located in the Center's lobbies, is valued at the lower of cost (first-in, first-out) or market.

IntraCenter Charges

Theater license fees are charged for the use of the Center's facilities, whether produced by the Center or by third parties. A total of $2,541,595 in 1989 and $2,497,780 in 1988 of these IntraCenter charges are included in theater license fees and programming costs in the accompanying Statements of Operations.

Fixed Assets

Fixed assets are stated at historical cost, net of accumulated depreciation and amortization.

The Center is constructed on land titled in the name of the United States government. The U.S. National Park Service ("NPS") maintains the Center building and grounds, and the Center reimburses the NPS from nonappropriated resources the cost of maintenance allocated to Center productions and operations.

Reclassification of Fiscal Year 1988 Balances

Certain fiscal year 1988 balances have been reclassified to conform with the current-year presentation.

Investments

Restricted and Designated Funds' investments are recorded at lower of cost or market and, if donated, at their fair market value at time of donation. Investment securities consist principally of corporate bonds, commercial paper, and instruments of the U.S. Treasury and other government agencies maturing at various dates with varying interest rates. The corpus is restricted; however, income derived from such investments generally may be used in operations.

2. FUND ACCOUNTING:

The financial statements are reported in self-balancing fund groups as follows.

- Operating Fund - This Fund is used to account for the regular activities of the Center. The Fund accounts for the activities of the General Fund, the Friends of the Kennedy Center, the Corporate Fund for the Performing Arts (see Note 3), and the working capital portion of the Kennedy Center National Performing Arts Fund.

- Restricted and Designated Funds - The Center receives contributions, gifts, grants, and bequests which are restricted by the donor or designated by the Center for the Center's endowment or which are to be used for specific purposes. Income derived from these restricted funding sources is included in the Restricted and Designated Funds. If the income is not restricted as to use by the donor, the income is transferred to the Operating Fund. These Funds are comprised of the endowment portion of the Kennedy Center National Performing Arts Fund, the Association's Endowment Funds (see Note 1), the Abe Fortas Memorial Fund, and other donor-restricted resources.

  The Abe Fortas Memorial Fund was formed by the Center's Board to serve as an endowment to support a series of chamber music concerts. All contributions to, and all income derived from, this Fund are restricted for that purpose, and all expenditures of both income and principal must be approved by the Center's Board.

- Fixed Asset Fund - This Fund is used to account for the acquisition and disposal of fixed assets and to allocate the cost of the fixed assets acquired over their estimated useful lives. The Act provides that the Center's Board will construct, maintain, and administer the Center. The assets and corresponding liabilities resulting therefrom have been recorded in this Fund since the Act vests responsibility for these assets in the Center's Board.

3. CORPORATE FUND FOR THE PERFORMING ARTS:

The Corporate Fund for the Performing Arts, included as a component of the Operating Fund, was established to provide annual corporate support for the ongoing activities of the Center. All amounts contributed are used to present

performing arts, education, and public service programs and to encourage the development of new theatrical and musical talents. These resources are committed to projects well in advance of the actual expenditure date, and the deferred contributions represent amounts collected and committed but not yet expended.

4. FIXED ASSETS:

Fixed assets are being depreciated using the straight-line method over the estimated useful life of the asset as summarized below and consist of the following as of October 1, 1989.

	Depreciable Life	Amount
Land	-	$ 350,000
Furniture, fixtures and office equipment	5 - 10 years	4,277,408
Theatre equipment	5 - 10 years	1,480,312
Building and improvements	5 - 50 years	79,411,962
Computer hardware and software	5 years	2,179,353
Orchestra equipment and music library	10 years	305,183
		88,004,218
Less- Accumulated depreciation		(32,229,504)
		$55,774,714

Capitalized leased equipment is amortized over the shorter of the expected useful life of the related asset or the lease term. The Center did not enter into any capitalized lease obligations during fiscal year 1989. Capitalized lease obligations of $123,312 were entered into during fiscal year 1988.

Depreciation expense is recorded as a reduction in the book value of fixed assets in the Fixed Asset Fund.

5. OBLIGATION TO U.S. TREASURY:

The Center is obligated to pay into a sinking fund, established by the U.S. Treasury Department, $200,000 per year beginning on January 1, 1987, and on each January 1 thereafter through January 1, 2016. These payments and interest earned in the sinking fund will be used to repay the original principal amount of revenue bonds issued on behalf of the Center's Board by the U.S. Treasury Department for construction of the building. The Secretary of the Treasury holds a security interest in the Center's parking revenues to secure the $200,000 per year sinking fund payment obligation.

6. LOAN PAYABLE:

In fiscal year 1988, the Center entered into an agreement with a bank for a $4,000,000 standby revolving credit facility which replaced the $2,000,000 line-of-credit agreement previously in effect. On June 20, 1989, the credit facility was amended to increase the maximum principal balance to $5,000,000 and extend the maturity date to January 1, 1996, with $500,000 reductions to commence July 1, 1991. The credit facility bears interest at the prime rate on the amount outstanding, which was $2,400,000 at October 1, 1989. The Center has pledged, as collateral for this credit facility, its interest in the Pledged Agency Account, which contains the income from certain of the endowment investments and all proceeds thereof.

7. CONTINGENCIES AND COMMITMENTS:

A claim has been filed under the Federal Tort Claims Act in the amount of $10,000,000 in connection with injuries allegedly sustained by a performer in December 1982, who appeared in a Center production. If and to the extent that the Center is liable, it is believed that any claim will be paid under the Federal Tort Claims Act and/or pursuant to insurance coverage with limits adequate to cover the claim as thus far asserted.

The Center has entered into commitments related to conductors, guest artists, and other employees regarding payments for service through fiscal year 1992 in the total amount of approximately $3,640,000.

Periodically, the Center is required to present irrevocable, standby letters of credit to secure expected payments to performers. These are issued by a bank and are secured by the Center's interest in the Pledged Agency Account. At October 1, 1989, approximately $145,000 was outstanding related to these standby letters of credit.

8. DONATED SERVICES AND MATERIALS:

The estimated value of contributed services of volunteers of the Friends of the Kennedy Center relates to lobby gift shops operations and other activities. Management estimates that 64,600 hours in 1989 and 61,600 hours in 1988 were worked by such volunteers. The estimated value of such services amounted to $319,700 in 1989 and $292,500 in 1988 and is reflected in the accompanying Statements of Operations.

The Center received contributions of equipment, which are recorded in the Fixed Asset Fund, in 1989 and 1988, valued at approximately $1,630,000 and $479,000, respectively.

The Center receives other donated services and materials in connection with its operations. The fair value of these items has not been reflected in the accompanying financial statements because it is not readily quantifiable.

9. SPECIALLY PRICED TICKETS:

Since its opening in September 1971, the Center has maintained a Specially Priced Ticket Program (the "Program") through which tickets for Center-produced attractions are made available at half-price to students, handicapped persons, senior citizens over the age of 65, low-income groups, and certain enlisted military personnel. The attendant costs, in terms of reduced revenue potential and administrative overhead, are borne by the Center and are considered part of its educational/public service responsibility.

The Center also requires that affiliated organizations and independent producers participate in the Program by making a certain percentage of their tickets available for sale at half-price.

During fiscal years 1989 and 1988, the combined number of half-priced ticket sales for Center-produced or presented attractions and those of affiliated organizations and independent producers totaled 79,195 and 70,355, respectively. The sale of these tickets at full price would have resulted in total additional gross income of $1,157,306 and $1,075,021, respectively, to the Center, its affiliates and independent producers.

10. PENSION PLANS:

Center-Administered Plans

The Center has noncontributory defined benefit pension plans for the benefit of all NSO musicians and Center salaried administrative employees. The funding policy for the two plans is to contribute annually the actuarially determined contribution. The NSO musicians' plan provides benefits under a years of service formula. The Center salaried administrative employees pension plan, implemented January 1, 1988, provides benefits based on a formula of each participant's final average pay.

In April 1988, after the affiliation agreement with the NSO was made permanent, the Center retroactively adopted the principles of Statement of Financial Accounting Standards No. 87, "Employers' Accounting for Pensions," as of October 1, 1986, the date of the affiliation. The effect was to recognize the unfunded projected benefit obligation to the NSO musicians' plan and to increase the accumulated NSO Operating Fund deficit assumed by the Center as of October 1, 1986, by $2,959,708.

Net periodic pension cost for 1989 and 1988 included the following components.

	1989			
	NSO Musicians' Plan	Center Employees' Plan	Combined Pension Plans	1988 Combined Total
Service cost - Benefits earned during the year	$136,521	$105,554	$242,075	$201,092
Interest cost on projected benefit obligations	529,548	35,297	564,845	513,943
Actual gain (loss) on plan assets	(325,462)	(14,029)	(339,491)	(50,435)
Net amortization and deferral of other components	35,776	15,368	51,144	(223,376)
Net periodic pension cost	$376,383	$142,190	$518,573	$441,224

The funded status is reconciled to accrued pension cost as follows.

	1989			
	NSO Musicians' Plan	Center Employees' Plan	Combined Pension Plans	1988 Combined Total
Actuarial present value of benefit obligations:				
Vested benefits	$6,796,196	$135,170	$6,931,366	$5,671,479
Nonvested benefits	342,665	33,515	376,180	305,712
Total	$7,138,861	$168,685	$7,307,546	$5,977,191

	1989			
	NSO Musicians' Plan	Center Employees' Plan	Combined Pension Plans	1988 Combined Total
Projected benefit obligation	$7,138,861	$477,457	$7,616,318	$6,995,985
Less: Plan assets at market value	4,098,267	169,004	4,267,271	3,701,956
Projected benefit obligation in excess of plan assets	3,040,594	308,453	3,349,047	3,294,029
Unrecognized net transition (obligation) asset	-	(223,367)	(223,367)	(234,542)
Unrecognized net gain (loss)	17,231	2,534	19,765	(20,204)
Accrued pension cost	$3,057,825	$ 87,620	$3,145,445	$3,039,283

Significant assumptions used in determining net periodic pension costs and pension obligations as of October 1, 1989, and October 2, 1988, are summarized below.

	NSO Musicians' Plan	Center Employees' Plan
Discount rate for obligations	8.0%	8.0%
Long-term rate of investment return	8.0%	8.0%
Salary increase rate	-	6.0%

Other Plans

Most other Center employees participate in defined benefit pension plans administered by the Federal government and employee unions. The Center makes contributions to these plans but is not responsible for benefit payments or plan administration.

11. AFFILIATED ENTITIES:

The financial statements do not include the assets, liabilities, or results of operations related to two affiliated entities--Kennedy Center Productions, Inc. ("KCPI"), and Kennedy Center Television Productions, Inc. ("KCTV"), both of which have been separately established and operate as not-for-profit

corporations under Section 501(c)(3) of the Internal Revenue Code. KCPI provides funds to assist the Center produce and present theatrical productions for which the Center would not otherwise have adequate funding. KCTV assists the Center by producing and presenting performing arts attractions involving television and other broadcast media. The financial statements of KCPI and KCTV are not material to the Center's financial statements.

National Symphony Orchestra

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

STEPHEN KLEIN
EXECUTIVE DIRECTOR

From the President

The season just past has been a landmark year for the National Symphony Orchestra. Nationally and internationally, the Orchestra's stature has continued to rise.

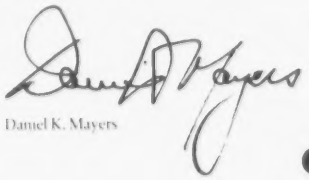
First and foremost has been the announcement of the National Symphony Orchestra's tour to Japan and the USSR. The fact that we were visiting the USSR was released at a press conference led by Soviet Ambassador to the United States, His Excellency Yuriy Dubinin, and of course our own music director, Mstislav Rostropovich. The ambassador called this tour "a new page in the history of *glasnost*."

Nationally, a number of important events occurred. A highly successful two-week United States tour encompassed concerts in California, Arizona, and Florida, and the National Symphony returned to the prestigious Casals Festival in Puerto Rico for its third consecutive residency. Master classes given by National Symphony members were special features of both tours. The Orchestra also performed a special concert attended by President George Bush, who addressed the audience.

The National Symphony's reputation was further enhanced by the release of three new recordings. These included Shostakovich's Symphony No. 13 (*Babi Yar*) and Rodion Shchedrin's *Stykhira*. On the same disc as the Shchedrin work are two violin concertos with the internationally acclaimed artist Anne-Sophie Mutter as soloist. The third compact disc, on the Delos label, included Stephen Albert's Pulitzer Prize-winning work, Symphony *RiverRun*, commissioned by the Hechinger Foundation for the National Symphony and recorded with assistance from the National Endowment for the Arts.

It is also my very great pleasure to make a special announcement. We have received a pledge to the Lloyd Symington Instrument Loan Fund that will triple this very important fund. It is critical to the growth of the individual members of the orchestra that they be able to regularly perform on top-quality instruments, and for many of them, the Lloyd Symington Instrument Loan Fund makes the difference.

The success of these projects and many others was made possible by many people: Music Director Mstislav Rostropovich and the members of the National Symphony Orchestra, Executive Director Stephen Klein and the NSO and Kennedy Center staff, and, of course, our irreplaceable volunteers. Radiothon, Decorators' Show House, the Symphony Ball, Dinner-Luncheon Lectures, FANS events, all these activities are part of the life of the nation's capital only because of our Orchestra family's singular commitment and dedication to the National Symphony Orchestra.

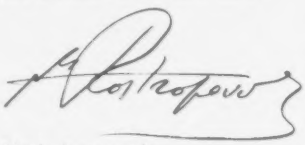


Daniel K. Mayers

From the Music Director

It is hard to believe that we have now completed 13 wonderful years of making music together. Although the successes of our tours, our recordings, and our concerts are very important indeed, the entire basis of our life is the creation and constant search for perfection of the music we perform.

I wish to thank all of you for the parts you have played in making our performances possible. Our board, our trustees, our volunteers, our management, and, most of all, our incredible orchestra members, are without peer. All immeasurably enhance life in our nation's capital through their vital contributions to the National Symphony Orchestra.



Mstislav Rostropovich

From the Executive Director

The National Symphony Orchestra had a more exciting and dynamic year than ever before.

Board President Daniel Mayers has addressed some of the major events of last season, but the year was so extraordinary that much remains to be told.

The Orchestra toured and triumphed across the United States, including an SRO performance in Carnegie Hall, and continued its traditional performances at the U.S. Capitol, Wolf Trap, and, of course, our home, the Kennedy Center. Classical, pops, and education programs were enthusiastically received and attended, with participation from some of today's greatest performers. Frederica von Stade, Pinchas Zukerman, Vladimir Ashkenazy, Sir Neville Marriner, André Watts, Rafael Frühbeck de Burgos, Henry Mancini, Roberta Flack, and many other luminaries helped to make each concert a special occasion.

The Vladimir Feltsman recording sessions of Tchaikovsky's Piano Concertos Nos. 1 and 3 with the Orchestra were preceded by a concert of the same repertoire, and it was a sell-out. Among several other special events, were participation in President Bush's Inauguration festivities with a "Salute to the First Lady." At Wolf Trap, we performed Prokofiev's *Alexander Nevsky* along with and as accompaniment to the classic Eisenstein film.

Our student concerts played to more than 35,000 children from the greater Washington area, while our other efforts in education and outreach, including Young Soloists' Competitions, Youth Orchestra Day, and Youth Fellowship Program, provided inspiration and entertainment to many others.

This year's telecast of our Independence Day program from the U.S. Capitol received the highest ratings and share of any program produced by WETA. Other television productions included a PBS special, "Moods and Music."

Yet the greatest pleasure of all lies not in events, but in knowing and working with the people that make these projects possible. Our Orchestra members and our music director, our devoted and enthusiastic professional staff, our incomparably generous board of directors, our dedicated National Trustees, and our wondrous volunteers from the Women's Committee, FANS, and Friends. To all I wish to offer our profound thanks for their individual and collective contributions to the remarkable institution that is our National Symphony Orchestra.

Along with the great warm feelings we share as we recount the successes of the past season comes the sobering note that we will be losing Daniel K. Mayers as president of the National Symphony Orchestra Association, as his term has run out. Dan has been a strong counsel, an inspired leader, and a good friend.

Stephen Klein

From the National Trustees

Now well into our second decade, the National Trustees continue to provide the National Symphony with a perspective unique to any American orchestra.

As we have from the outset, the National Trustees have helped to enhance the visibility, prestige, and artistic and educational programming of the Orchestra in Washington and throughout the country.

Serving as ambassadors for the NSO in 29 states, the District of Columbia, the Virgin Islands, Great Britain and Oman, our twice yearly meetings allow us to share ideas and experiences that have helped and continue to help the Orchestra as it assumes its place among the world's leading performers of symphonic music. We have explored a number of new projects, including the production of a specially designed public service spot for the NSO, several special benefit ideas, and of course, strengthening the now-combined endowment program of the NSO and the Kennedy Center.

My association with this group has been made all the more meaningful by the shared ideals and goals in which all of us have found a common meeting ground. I salute my fellow National Trustees and the National Symphony Orchestra.

Marie Schwartz

Marie Schwartz

No message about the National Trustees of the National Symphony Orchestra in 1989 would be complete without mention of the passing of Audrey M. Mars.

It was she who conceived the idea to found such a group, and it was she who provided leadership and inspiration for those of us around the United States and overseas for whom the National Symphony has come to be so important.

To date, the National Trustees have provided more than $1 million in support to the Orchestra's annual operating fund over the last decade. In addition, individual trustees have together contributed nearly $2 million to the Orchestra's—and now the NSO's and Kennedy Center's—combined endowment.

This year alone, three boxes and one chair in the Concert Hall were endowed by National Trustees for a total of $85,000 of endowment principal. Also, several trustees contributed toward the endowment of a Concert Hall box to honor Audrey Mars.

I am honored to help lead the National Trustees—an organization which perpetuates the ideals and commitment of an individual of vision and dedication, Audrey M. Mars.

Noel Levine

Noel Levine

From the Women's Committee

1988-89 marked the completion of 48 years of service and fund-raising events sponsored by the Women's Committee to benefit the National Symphony Orchestra.

The 16th Decorators' Show House, Avenel, in the fall of 1988, which is the Committee's major fund-raising event, permitted the Committee to present $150,000 to the NSO Annual Fund and $50,000 to the Women's Committee endowment of the Principal Oboe Chair.

In the spring of 1989, as the result of membership contributions and a new fund-raising project—"Return to Elegance"—the Committee was also able to contribute $20,000 to the Endowment Fund: $5,000 to underwrite an education poster which is being distributed to area schools: and $1,300 to Radiothon for a two-for-one challenge.

Sir Neville Marriner was the Committee-endowed guest conductor and was honored at a reception following the concert he conducted on March 7, 1989.

Committee volunteers continued to give substantial administrative assistance to the Young People's Concerts, to the NSO during its annual fund drive and subscription sales programs, and to other projects such as the Patron Corner and Radiothon. During the 1988-89 period, Committee members contributed more than 4,000 volunteer hours to the National Symphony Orchestra.

Eleanor D. Stanford

From FANS

Friends Assisting the National Symphony (FANS) remains committed to providing events that attract new concertgoers, while offering our already loyal patrons opportunities to become acquainted with the members of the Orchestra.

The highlight of 1989 for FANS was the second annual "In Celebration," when FANS saluted the Orchestra and opened the new season with a night of festivities—dinner parties around town, a performance of the National Symphony Orchestra, and a champagne and dessert reception in the Atrium of the Kennedy Center featuring a toast from the Maestro himself.

FANS continued to play a central role in the success of Radiothon by sponsoring the second annual FANS Wine & Music party, a pre-concert tasting of Radiothon wines with oenophile David Pursglove. Other events included a post-concert dessert reception at which Orchestra patrons met Orchestra members and guest artists. FANS also collaborated with the Women's Committee to provide the Patron Corner, the volunteer-staffed information area in the Concert Hall before every performance.

This year saw the inauguration of "NSO at Home," an intimate evening of chamber music provided by members of the Orchestra in a private home, followed by dinner.

Our newsletter, written and edited by volunteers, has a new format and reaches out monthly to our entire membership. As always, FANS is actively seeking new members, while offering the opportunity for meaningful involvement with the National Symphony Orchestra.

Marnie Craven

Marnie Craven

Annual Fund

The National Symphony Orchestra expresses its appreciation to the following donors whose annual contributions of $500 or more were received and recorded by October 1, 1989.

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The John F. Kennedy Center for the Performing Arts

The John F. Kennedy Center for the Performing Arts

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Created by an act of Congress in 1958 as a self-sustaining bureau of the Smithsonian Institution, the Kennedy Center has two parts: It is a presidential memorial under the aegis of the Department of the Interior and a privately supported performing arts center directed by a board of trustees whose 30 citizen members are appointed by the president of the United States. Six congressional representatives and nine designated ex officio representatives of the executive branch complete the membership. This annual review covers the activities and programming presented by the performing arts center in Washington and around the country through its touring and education programs.

The Kennedy Center is specifically directed by its authorizing legislation to develop and present a broad array of performing arts programming—including theater, music, opera, ballet, dance, and educational and public service activities—in Washington, D.C., and across the country to provide the greatest public access. Although nearly $5 million are appropriated to the Center by the federal government through the National Park Service to secure and maintain the building as a presidential memorial, little government funding is provided for performing arts programming. Therefore, fulfillment of the congressional mandate is made possible by earned income, primarily from ticket sales, and by the contributions of millions of dollars from the private sector. In FY89, earned income including ticket receipts provided 69.8 percent of the Center's total revenue, private gifts 22.6 percent, investment income 3.7 percent, and government grants 3.9 percent. The future and long-range artistic programming of the Kennedy Center and its affiliate, the National Symphony Orchestra, are partially secured financially through an ongoing endowment campaign begun in 1985.

The 1988-89 season at the Kennedy Center was attended by 1,401,506 people in the Opera House, Concert Hall, Theater Lab, and Eisenhower and Terrace theaters. Another 197,550 people attended the free performances presented by the Kennedy Center through its Education Department, Holiday Festival, Cultural Diversity Festival, and Kennedy Center Open House Arts Festival. Also, 70,000 people attended classic and foreign films and independent features presented by the American Film Institute in the AFI Theater.

Opera

In celebration of the 40th anniversary of the founding of the Federal Republic of Germany, the Kennedy Center presented Deutsche Oper Berlin in its exclusive American engagement of two complete cycles of Richard Wagner's monumental *Der Ring des Nibelungen*. Audiences came from around the world for these celebrated performances that completely sold out months in advance, and the Kennedy Center was the focus of the international news media for several weeks while the German company was here.

Under the direction of Martin Feinstein, the Capital's own Washington Opera presented *Tosca*, *La Traviata*, *La Forza del destino*, and *Pique Dame* in the Opera House, and *The Postman Always Rings Twice*, *The Barber of Seville*, and a double bill of *Abu Hasan* and *The Impresario* in the Eisenhower Theater.

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Dance

The 1988-89 ballet season was likewise highlighted by foreign visitors, including the first-ever Kennedy Center performances by Leningrad's legendary Kirov Ballet, which presented four different programs, including its newly acquired Balanchine works. From Europe also came the London Festival Ballet (now called the English National Ballet) with full-length productions of *La Sylphide* and Sir Frederick Ashton's rarely seen *Romeo and Juliet*. Five American companies rounded out the season. American Ballet Theatre performed two weeks in April; San Francisco Ballet brought a new, highly praised *Swan Lake*; the Joffrey sold out two weeks with its delightful *Nutcracker*; Robert Weiss' Pennsylvania and Milwaukee Ballet danced in Washington for the first time since its landmark merger, and Dance Theatre of Harlem returned for its traditional spring season.

Dance America, sponsored by the Washington Performing Arts Society and the Kennedy Center, brought some of the country's most celebrated modern dance ensembles, including Liz Lerman's Dance Exchange, Anna Sokolow's Players' Project, and the Paul Taylor and Merce Cunningham dance companies. In addition, the Center presented a full week of the Martha Graham Dance Company.

Theater

The 1988-89 theater season was evenly divided among dramas, comedies, and musicals. Alfred Uhry's touching Off-Broadway drama, *Driving Miss Daisy*, led the way with Julie Harris and Brock Peters, followed by Bill Irwin's hugely innovative and funny *Largely/ New York*, which continued its Washington success with seven Tony Award nominations in New York and a national tour. Barbara Rush headed the fine comedy drama *Steel Magnolias*, which brought more laughs and tears to the Eisenhower before the stage turned serious with the probing biographical drama *Paul Robeson*, starring Avery Brooks. David Mamet's biting *Speed-the-Plow* made audiences laugh even as they cringed at the dark side of human nature, but Jackie Mason's *The World According to Me* offered nonstop comedy. The season came to a sobering finale with the Ezra Pound biographical drama, *Incommunicado*, and a superb and critically acclaimed production of Athol Fugard's recent *Road to Mecca*, with a cast made up of the author, Nan Martin, and Kathy Bates. Meanwhile, the Opera House played host to three spectacular but very different musicals which perfectly illustrated the incredible scope of the American musical theater—*Gypsy*, the big hit of the Broadway season, starring Tyne Daly, Duke Ellington's *Sophisticated Ladies*, and Stephen Sondheim's *Into the Woods*.

Music

The National Symphony Orchestra played 28 weeks in its home, the Kennedy Center Concert Hall, a week at the annual Casals Festival in Puerto Rico, a two-week American tour to Florida, Arizona, and California, three holiday concerts on the lawn of the U.S. Capitol, and a summer series at Wolf Trap Farm Park. The Orchestra also attracted a great deal of international attention when it was announced that Music Director Mstislav Rostropovich would return to the Soviet Union in February 1990 for the first time since his exile and take the Orchestra for concerts in Moscow and Leningrad.

The Terrace Concerts—composed of piano and vocal recitals, chamber ensembles and orchestras, the International Series, the United States Information Agency's Artistic Ambassadors series, and the Young Concert Artists series—presented a roster of international stars and up-and-coming young artists. These included pianist Helge Antoni, the Emerson String Quartet, three evenings of Music from Marlboro, a program devoted to the music of American composer Charles Ives, and the Brandenburg Ensemble.

This year there was a tie for first prize in the annual Kennedy Center Friedheim Award, designed to recognize and encourage the creation of new American music. The winners were George Tsontakis for his fourth String Quartet and Chinary Ung for *Spiral*.

Theater Chamber Players of Kennedy Center, the Choral Arts Society and Oratorio Society of Washington, and the Paul Hill Chorale returned for their annual concerts, as did the Lincoln Center Mostly Mozart Festival.

As always, a multitude of free events, many featuring performers from the Washington metropolitan area, took place in conjunction with the Holiday Festival in December and the Kennedy Center Open House Arts Festival in the fall.

In addition, the Washington Performing Arts Society presented a grand array of musicians and dancers from around the world in its diverse series.

Educational and Public Service Programming

The Kennedy Center has a unique responsibility for advancing all the arts in the education of the nation's youth. In 1989 the Center's Education Department sponsored performances and related events to more than 6 million people nationwide through four programs: the Alliance for Arts Education, American College Theater Festival, National Symphony Orchestra Education Program, and Programs for Children and Youth (now called Theater for Young People).

The number of people directly served by the network of Alliance organizations in the states and special jurisdictions increased to an unprecedented 4.6 million in FY89, more than double the previous year. Four arts educators were awarded 1989 Kennedy Center Fellowships for Teachers of the Arts, and 23 school principals and superintendents were cited for fostering the arts in their schools. The Kennedy Center/National School Boards Association Award and two Citations of Excellence were given to school boards for their support of arts education. The Alliance sponsored a cultural exchange to Hong Kong and the People's Republic of China, with actor Richard Thomas as a performer with the U.S. contingent. The Alliance also produced the Concert Hall presentation and performance of 12 Presidential Scholars in the Arts. More than 750,000 young people, teachers, and other adults participated in the Kennedy Center Imagination Celebration, the national children's arts festival, in 13 U.S. cities, Australia, and the People's Republic of China.

The American College Theater Festival (ACTF) presented its 21st year of programs, in its goal to advance the finest work produced by college theater programs. More than 18,000 students and 2,200 faculty members representing 500 schools presented more than 800 college theater productions in 1989. Eight productions were student written, and 69 productions were mounted at 12 regional festivals. Five productions were brought to the national festival at the Kennedy Center in April, two of which were student originals. For the first time, the College of Fellows of the American Theatre invested four new fellows, and student acting finalists were trained in promoting their careers during the national festival. Audiences across the country exceeded one million. ACTF also sponsored numerous awards programs in playwriting, design, criticism, and acting, and cosponsored the Shenandoah Playwrights Retreat.

The National Symphony Orchestra continued to present concerts and other events to further the music education of young and old in the nation's capital. The Orchestra presented 18 Young People's Concerts and "Meet the Orchestra" concerts to 35,000 students, seven of whom shared the president's box with Mrs. George Bush at one concert. For the general public there were four Encore Concerts for Families and the Young Soloists' Competitions for high school and college musicians, with the finals presented as free concerts.

Programs for Children and Youth, now called the Kennedy Center Theater for Young People, provided 200 free or low-cost performances and events to audiences of more than 90,000. It offered classes in acting to approximately 750 Washington-area young people; some advanced students among them were also offered performance opportunities at the Center. Approximately 150 young people participated in playwriting workshops in the schools, preliminary to the second Young Playwrights' Roundtable, culminating in professional staged readings of four original scripts.

Educational Services used the performing arts resources of the Center as a basis for workshops and other educational events for 7,000 secondary students, 1,000 teachers, and 2,600 other adults in FY89.

The Education Department also commissioned three new plays in 1989: *Chewin' the Blues*, *Journey*, and *Amber Waves*, bringing the total number of commissions to 35. In addition, it sponsored concerts by the Helsinki Children's Choir and Rong-Shing Children's Choir as part of its long tradition of showcasing young choristers of international acclaim.

Very Special Arts (VSA), an educational affiliate of the Kennedy Center, presented its first International Very Special Arts Festival, drawing more than a thousand delegates from 50 nations and every state to the Center and other Washington venues for a week in June. At the heart of the festival is growing evidence that disability appears to increase creative potential rather than limit it. A culminating gala in the Concert Hall was broadcast nationwide in a prime-time television program, "From the Heart," on September 10.

The Kennedy Center carries out a broad range of cultural diversity activities. These include the National Program for Cultural Diversity, which encourages—through its sponsorship of performances, commissions, workshops, conferences, internships, and advisory and technical services in arts administration—artistic activities that reflect our nation's cultural and ethnic variety. These programs are supported by the U.S. Department of Education and by private funds raised by the Kennedy Center.

The Kennedy Center supports many free and low-priced performances and events that are enjoyed annually by more than a million people in Washington, D.C., and around the country. Since it opened in September 1971, the Kennedy Center has maintained a Specially Priced Ticket program in conjunction with performances produced and presented at the Center. The largest of its kind in the nation, the program makes half-price tickets available to students, persons with permanent disabilities, senior citizens, military personnel (grades E-1 to E-4), and others on fixed low-income. During the past 18 years, nearly 2 million half-price tickets in all seating categories have been purchased by eligible individuals. The program was expanded this year to include even more half-price sales on the day of performance. The expense of the SPT program, which represents nearly $1 million in lost revenues each year, is borne by the Kennedy Center and outside producers; it is not in any way publicly subsidized.

In addition, 18,000 people visited and used the Performing Arts Library, which is a joint project of the Kennedy Center and the Library of Congress.

Funding

The Kennedy Center is unique in its operation as both a performing arts center and a presidential memorial. While the National Park Service provides nearly $5 million in funding through annual appropriations to maintain and secure the building as a presidential memorial, the performing arts operation is charged its pro rata share of such costs which total more than $1 million annually. The Kennedy Center's board of trustees is wholly responsible for the cost of maintaining and improving the theaters, backstage, and office facilities.

Artistic programming at the Kennedy Center and its day-to-day performing arts operations are also the responsibility of the Kennedy Center's board of trustees and are largely privately supported. The Kennedy Center also raises private funds for its wide range of free or modestly priced educational and public service activities. The nation's business community has made important contributions through the Corporate Fund, established in 1977 by a group of national corporate leaders. Under the leadership of 1989 Corporate Fund Chairman David T. Kearns, chairman of Xerox Corporation, the 1989 Corporate Fund contributed approximately $2.9 million from nearly 300 corporations.

In 1989, the Kennedy Center continued its private campaign to build a permanent endowment to help achieve the financial stability needed to sustain and increase the quality and variety of programming. Gifts and pledges to the endowment now total more than $37 million.

The Kennedy Center Honors

The Kennedy Center Honors were first awarded by the board of trustees in 1978 to recognize individuals who had made outstanding cultural contributions to our nation. An annual event, the Honors Gala is the Kennedy Center's most important fund-raising benefit; the 1988 Honors Gala evening raised more than $1.25 million in net proceeds to support programming. The 1988 honored artists were Alvin Ailey, George Burns, Myrna Loy, Alexander Schneider, and Roger L. Stevens.

The Friends of the Kennedy Center

The Friends of the Kennedy Center was founded in 1966 to foster public involvement in the Center and obtain individual support through financial contributions and volunteer participation. Today, more than 41,000 members of the Friends and the National Symphony Orchestra Association provide much-needed support for the overall operations of the Kennedy Center. Although a majority of members are drawn from the Washington area, there are members in all 50 states, with Texas established as the first state chapter of the Friends.

Events produced by the Friends this year included the annual Radiothon to benefit the National Symphony Orchestra and the fifth annual Kennedy Center Open House Arts Festival—a free, day-long festival of performances by some of the best artists in the Washington area.

The Friends also administers a volunteer program with 500 participants who provide free guided tours, staff the Information Center and gift shops, work in the administrative offices, and administer the Specially Priced Ticket (SPT) program which provides half-priced tickets to people on limited incomes. In addition, FANS (Friends Assisting the National Symphony) volunteers organize special events to develop new audiences for the National Symphony.

The gift shops at the Kennedy Center, operated by the Friends, offer a collection of performing arts and Kennedy Center related items. Staffed by volunteer salespeople, the gift shops generated more than $1 million in sales in 1989.

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The John F. Kennedy Center for the Performing Arts and National Symphony Orchestra thank the following individuals, foundations, and corporations who have given to the National Performing Arts Fund. The fund will provide a permanent base of financial security to help ensure that the Center and the Orchestra can continue to serve as invaluable resources to the Washington community and the nation.

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Note: Contributors, board members, leadership organizations, and staff are as of October 1, 1989.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

THE 1990 CORPORATE FUND

The Kennedy Center is a uniquely American institution, dedicated not just to the highest ideals of programming and performance, but to the broadest possible access to the arts for all people. Through its efforts, millions of Americans enjoy the performing arts on the Kennedy Center's magnificent stages and across our country.

As chairman of the Center's Corporate Fund, I have seen firsthand the profound effect that the Kennedy Center has on the cultural life of our nation—through its brilliant presentations of music, dance, and theater, its innovative outreach and education programs, and through commissioning activities which are spurring new growth in the arts.

As a citizen and a businessman, I appreciate the many ways in which the Kennedy Center adds to the quality of our lives. As a father and grandfather, I am most impressed with the ways in which the Kennedy Center adds to the quality of our future.

I urge you to join me in supporting this vital organization through your company's contribution to the Corporate Fund.

John L. Clendenin

John L. Clendenin
Chairman and Chief Executive Officer
BellSouth Corporation

The Kennedy Center is many things to many people.

It is America's national cultural center, a showcase for the arts of America and the world. It is presenter, revealing on its five stages a wealth of dance, theater, and music in performances year-round. It is ambassador, welcoming to America's capital city the finest performers from around the world. It is educator, bringing the adventure of the arts to classrooms and stages across the country.

It exists not just on the banks of the Potomac in Washington, but in the memories of millions who have walked its halls and shared its glories.

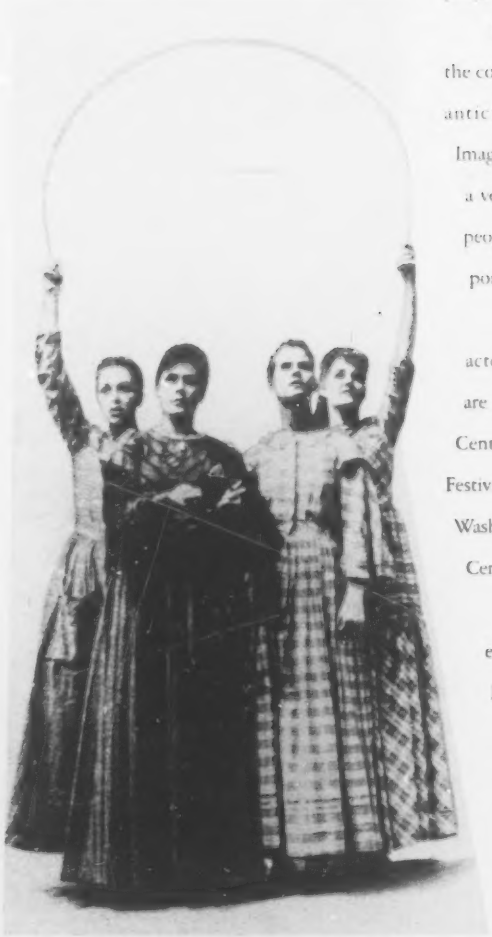
It lives in the line of a dancer's supple back, and in the smile of a schoolgirl who finds joy in a rhythm that is a thousand years old. It embodies the spirit of the arts: the seeking of perfection, the appreciation of beauty, the understanding that here is a common language that unites us all.

The Kennedy Center is all of these things because for two decades people have given generously to support this living, vital institution.

ince opening in 1971, the Kennedy Center has welcomed 66 million patrons and visitors. But the impact of this unique institution extends far beyond its doors.

In 1989 alone, the Kennedy Center touched the lives of more than 4 million Americans of all ages through its education programs.

In classrooms across America, teachers who participate in the Kennedy Center's Alliance for Arts Education programs are bringing the arts to their students, involving them in the performing arts in their communities, using the opportunity of performance to enhance curricula, opening windows to worlds these young people might not otherwise experience.



In more than two dozen locations around the country, families are gathering at eagerly anticipated Kennedy Center-sponsored Imagination Celebrations, and each will find a veritable feast of performances for young people ranging from classic tales to contemporary dramas about serious issues.

In 500 colleges and universities, young actors, playwrights, and stage technicians are preparing productions for the Kennedy Center's annual American College Theater Festival. The competition finalists will travel to Washington for a performance on a Kennedy Center stage.

New works, new artists, new audiences: this is how the arts grow. This is the Kennedy Center at work.

With the support of the Corporate Fund, the Kennedy Center will continue to present and encourage the best in the arts.

The beat will go on, as the Kennedy Center's artistic affiliate, the National Symphony Orchestra, performs in cities across America and the world—beginning its 60th year with a historic tour of the Soviet Union.

And new arts will be born, as Kennedy Center commissions of ballet, music, and theater take shape. With help from the Kennedy Center, American ballet companies will create new works for their repertoires. Composers will pen new classics for the National Symphony Orchestra. Playwrights will find new stages through the Center's Fund for New American Plays.

And the audiences will grow, as the Kennedy Center welcomes thousands of patrons to free performances. Thousands more will take advantage of the country's largest specially priced ticket program, which makes the performing arts a reality for students, senior citizens, low-income families, and the disabled.

All of this and more will be made possible by the support of the individuals, corporations, and foundations whose gifts make up more than 25 percent of the Kennedy Center's operating budget—and by the corporate leaders who believe that an investment in the arts of America is an investment in America's future.

REVENUES AND EXPENSES

Twelve Months Ended October 1, 1989
(Unaudited)[1]

RECEIPTS	
Theater Receipts	$ 34,052,190
Concession Receipts	2,128,860
Other Receipts	1,970,610
Total	$ 38,151,660

EXPENSES	
Direct Theater Operating Expenses	$ 30,232,639
Net Administrative and Operating Expenses	8,050,419
Building and Theater Maintenance	324,359
National Park Service	1,165,000
Total	$ 39,772,417
Operating Surplus	$ (1,620,757)

KENNEDY CENTER PROGRAMMING	
Performing Arts Programming	$ 9,953,766
Educational Programming	1,840,160
Public Service Programming	2,841,325
Total Kennedy Center Programming	$ 14,635,251
Contribution Need	$(16,256,008)

SUPPORT	
Corporate	$ 2,848,113
Individuals	8,684,988
Foundations	807,689
Federal	2,135,947
Endowment Income	1,996,332
Total	$ 16,473,069
Net Surplus	$ 217,061

[1] An unaudited report on the Center's general fund only. Does not reflect capital expenses and related contributions that have been capitalized in the building fund.

NEED FOR FUNDS

January 1–December 31, 1990

PROPOSED CORPORATE FUND ALLOCATION FOR 1990 BASED ON $3.5 MILLION GOAL

American College Theater Festival	$ 300,000
Theater for Young People	300,000
Seldom Performed Works/New Works	450,000
Cultural Diversity Affairs	250,000
Performing Arts Library	100,000
Eisenhower Theater Season	475,000
New Talent	475,000
Holiday Festival	75,000
Musical Theater Production	500,000
National and International Dance	375,000
The Acting Company	200,000
Total	$3,500,000

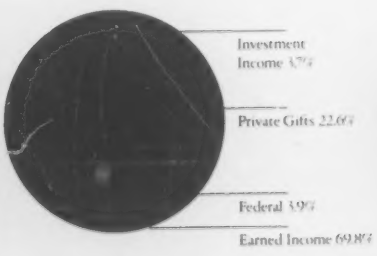
MAJOR CLASSES OF PARTICIPATION

Corporate Leadership Circle[1]	$50,000 or more
Corporate Patrons	$25,000-$49,999
Corporate Sponsors	$10,000-$24,999
Corporate Donors	$ 5,000-$ 9,999
Corporate Contributors	$ 4,999 or less

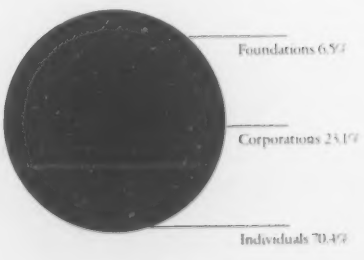
[1]Fund contributors of $50,000 or more may identify their gifts with a specific program.

The Kennedy Center has been determined to be a publicly supported organization meeting the requirements of section 501(c)3 of the Internal Revenue Code. Contributions to the Kennedy Center, therefore, may be tax deductible.

FY 1989 ALL REVENUES



FY 1989 PRIVATE GIFTS



BALANCE SHEET

As of October 1, 1989
(Unaudited)[1]

CURRENT ASSETS	
Cash and Accounts Receivable	$ 712,570
Prepaid Expenses	2,492,192
Gift Shops Inventory	253,599
Pledges Receivable	436,176
Other	904,321
Total Current Assets	$ 4,798,858

OTHER ASSETS	
Other	$ 4,108
Total Other Assets	$ 4,108
Total Assets	$ 4,802,966

CURRENT LIABILITIES	
Accounts Payable and Accrued Liabilities	$ 2,550,005
Future Performance Receipts	8,364,916
Deferred Grants and Contributions	2,802,221
Other Liabilities	72,253
Loan Payable	800,000
Total Current Liabilities	$ 14,589,395

LONG-TERM LIABILITIES	
Accrued Pension Cost	$ 3,274,869
Loan Payable	1,600,000
Reserve — Bad Debts	102,375
Total Long-Term Liabilities	$ 4,977,244
Total Liabilities	$ 19,566,639
Fund Balance (Deficit)	$(14,763,673)
Total Liabilities and Fund Balance	$ 4,802,966

[1] An unaudited report on the Center's general fund only.

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THE CORPORATE FUND 1989 CONTRIBUTORS

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The John F. Kennedy Center for the Performing Arts

PUBLIC SERVICE AND EDUCATION ACTIVITIES
KENNEDY CENTER ACT - SECTION 4

The John F. Kennedy Center for the Performing Arts reaches far beyond Washington, D.C. to enrich the lives of millions of Americans. Through its congressionally mandated artistic, educational, and public service programs, the Center has become a national catalyst in creating an active partnership with the states to spur volunteer effort and significant private fundraising around the country on behalf of the arts. For the past eighteen years, the Kennedy Center's Board of Trustees has raised private funds in steadily increasing amounts in order to sponsor and share nationwide the quality programming that has become the Center's hallmark. The Kennedy Center has raised more than $11.9 million in private funds this past year to achieve its goals under Section 4 of its authorizing legislation and to further expand its commitment as a national leader in the performing arts.

EXPANDING ACCESS TO PERFORMING ARTS PROGRAMS

Since opening in 1971, the Kennedy Center has supported the most extensive reduced-price ticket program in the country to help insure access to its quality programming -- more than 2.3 million people have purchased half-price tickets through the Specially Priced Ticket Program. In FY 89 49,500 tickets were sold through this program, resulting in a total price reduction of $700,000.

In FY 89, 6 million people nationwide participated in free and low admission Kennedy Center performances and related events sponsored by the Education Program.

Throughout its first decade, the Center has sponsored special music festivals and competitions designed to share performances of high quality with a broad public audience. The annual Friedheim awards, for example, have become the most prestigious competition for American composers.

Economic and physical access for all handicapped persons to the Kennedy Center's performances has been available since the Center opened. In addition to assistance already offered through the Friends of the Kennedy Center and the Specially Priced Ticket Program, the Eisenhower and Terrace Theaters are equipped to serve the hearing and visually impaired. The use of such equipment is offered free of charge.

Since the inception of its Cultural Diversity office in 1977, the Kennedy Center has allocated more than $2.6 million in private funds to expand Black, Hispanic and other ethnic participation in the performing arts at the Kennedy Center and across the country; $250,000 is allocated for support of such efforts in FY 90.

DEVELOPING AND EDUCATING NATIONAL AUDIENCES

American College Theatre Festival (ACTF) this year involved more than 18,000 students from more than 500 colleges and universities in 12 regional festivals and a national festival at the Kennedy Center -- reaching a total audience of more than 2 million people. FY funding totalled $580,000; $160,000 is provided by a grant from the U.S. Department of Education; the remainder is provided by the Kennedy Center Corporate Fund and other private sector contributors.

Kennedy Center Theater for Young People produces a model performing arts program for youth at the Center: a continuing Children's Arts Series during the school year; the IMAGINATION CELEBRATION (an annual National Children's Arts Festival) conducted both at the Center and as a national outreach program. (Birmingham, Tucson, Orange County, San Francisco, Colorado Springs, Washington, Louisville, Albany, Portland, Dallas, Fort Worth and Seattle have participated to date.) During the past season, Theater for Young People presented 200 free or low-cost performances to audiences of more than 90,000 young people and their families in Washington, DC. Teacher workshops, conferences, and demonstration projects were also offered to 10,000 secondary students, teachers, and other adults. FY 90 budget was $630,000 of which $300,000 was provided by the Kennedy Center Corporate Fund; $125,000 was provided by a grant from the U.S. Department of Education.

BEST AVAILABLE COPY

The Alliance for Arts Education (AAE), a joint project with the U.S. Education Department -- AAE committees in each state cooperate with education departments to develop comprehensive plans for arts education in the schools. The Alliance serves as an information gathering and communications network at the local, state, and national level about arts education issues and successful model programs around the country. The Department of Education provided $600,000 in support for FY 90, supplemented by private support from the Kennedy Center.

The Friends of the Kennedy Center -- with 41,000 members and 600 active volunteers provide tour and information services. Their contributions to the Center totalled more than 65,000 hours and are valued at more than $300,000 for the last year alone. Proceeds from membership and gift shop sales finance public service and educational programs.

Performing Arts Library, a joint undertaking with the Library of Congress, served more than 18,000 visitors and arts professionals last year. Providing video computer access to the nation's most comprehensive collections of films, books, recordings and other materials on the performing arts, the Library is supported by the Kennedy Center Corporate Fund.

FULFILLING ITS ROLE AS THE NATIONAL CULTURAL CENTER

The Kennedy Center Honors, created in 1978 to recognize distinguished lifetime achievement in the performing arts, were awarded in 1989 to Harry Belafonte, Claudette Colbert, Alexandra Danilova, Mary Martin, and William Schuman. The production and benefit gala for the Honorees raised more than $1.4 million for the Center's artistic programs and is broadcast annually on the CBS network to be enjoyed by millions of Americans.

The Acting Company brings live theater to communities large and small across the United States. The Acting Company visited more than 30 states this past year as the official touring theater company of Kennedy Center. The Acting Company provides important training for young American actors and continues the tradition of touring live professional theater to all parts of the United States.

The Terrace Theater was designed and built to help further extend the Center's national outreach by providing a performance showcase for musical, dance, and theater talent from around the country. Because of the Terrace Theater's small size and developmental commitment, substantial private contributions are necessary to help present new works and young talent, and insure full access to the theater by small performing groups. In its first ten years of programming, the Terrace Theater has presented more than 3,000 performances by 500 different theater, dance, and musical groups from around the country.